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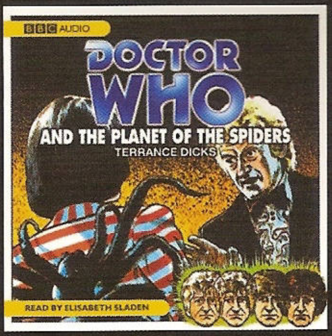
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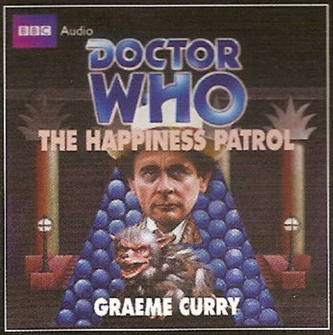
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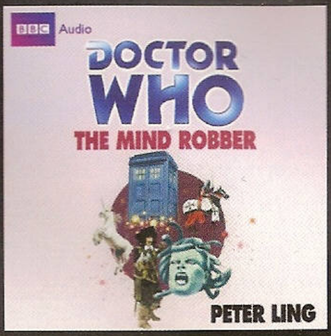
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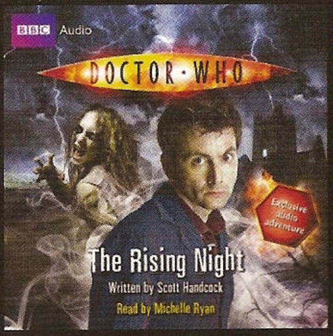
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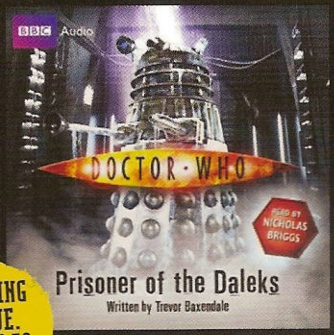
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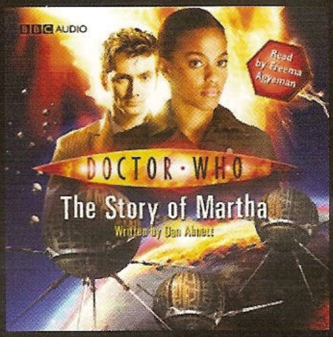
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PULL TO OPEN

“They’d do anything for 100 pounds – I could’ve bought the *church* for five hundred...”

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DOCTOR·WHO MAGAZINE

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Letter from the Editor

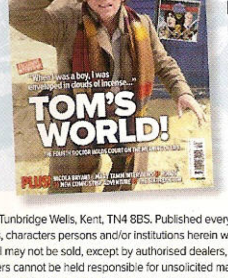
It’s hard being a *Doctor Who* fan. I often think that maybe I care a bit *too* much. Here, let me give you an example...

You remember how last year we gave away a free *Doctor Who* Target novelisation with every copy of **DWM** 397? Well, truth be told, we actually had a few left over. About 3,200 books, in total. Unfortunately, rather than being a mixture of the various different titles that we’d given away in the offer, all 3,200 were copies of *Doctor Who and the Power of Kroll*. They’d been sitting in a warehouse ever since, costing Panini God-knows-how-much in storage costs.

Last week, Panini’s creative marketing executive, the lovely Rachel Henderson, emailed me to ask what I wanted to do with all these books – as it was proving too expensive to keep them, and if I couldn’t find a home for them, then unfortunately they’d have to be destroyed.

Now, I regret to say, dear reader, that I don’t have room under my desk for 64 cardboard boxes full of *Doctor Who and the Power of Kroll*. No, there’s barely any footroom as it is, especially with that box full of *Galaxy Four* novelisations that I rescued a year ago.

And so I gave the order for 3,150 copies of *Doctor Who and the Power of Kroll* to be pulped. Withdrawn, de-accessioned and junked. Kroll is now nothing but fish paste. What can I say? I’m sorry. In my defence, I felt so guilty about it that I did ask to liberate just one box of 50 copies, which of course are now sitting under my desk and generally getting in the way of my feet.



So, if you would like a copy of this fine piece of work by Terrance Dicks, then please write in to **DWM** to request one. Simply complete in no more than 50 words, “I deserve to be sent a copy of *Doctor Who and the Power of Kroll* because...” and if I deem your entry worthy, then I might just send you a copy. (No guarantees, mind you, and if I get 3,200 requests, I won’t be able to live with myself.)

But if just a few of you write in, maybe I’ll finally be able to sleep at night, knowing that 50 copies have gone to good, loving, and caring homes – even if 3,150 of its brothers were slain at my command. (Oh, and if you want a copy of *Galaxy Four*, the same applies.)

The irony of all this is that although I own a complete collection of *Doctor Who* novelisations – including, of course, *Doctor Who and the Power of Kroll* – I’ve never actually *read* it. So I’m about to correct that oversight now.

‘Deep beneath the waters of the immense lagoon, Kroll slept...’

Tom

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Writers’ Guidelines are available by sending an SAE to the editorial address. More genuine extracts from The 3rd Dr Who’s Twitter updates. 19 Feb: Just found Chinese delegate in his room – babbling something about having seen an invisible man... Good grief! Being attacked by monstrous half-bird half-bird creature! Thank goodness for my Venusian karate skills. And Sergeant Benton’s quick thinking with that tea towel. Adventure at peace conference apparently over. Unless... Jehosophat! It’s you! *To be continued*...

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PRODUCTION NOTES

Live from Los Angeles, *Doctor Who*'s departing executive producer **Russell T Davies** reports in exclusively for **DWM**...

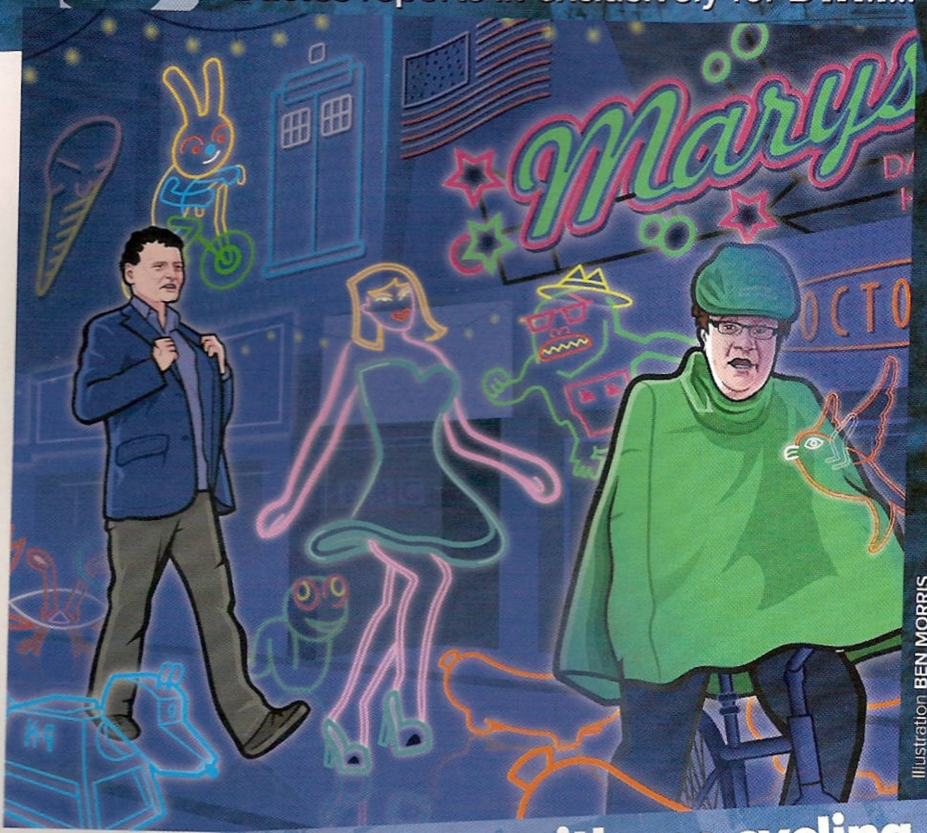

Illustration **BEN MORRIS**

I'M IN AMERICA! It wasn't enough that Steven Moffat had me sacked. He then had me exiled, banished and deported, all in one day. I was packed in a trunk on a cargo ship and sent across the High Seas, while he burnt down my house and salted the ground. Was it something that I wrote? What d'you mean, yes?

But here we are, Julie Gardner and me, living in Los Angeles, California. Not together. That would be silly. She's a good half-hour walk away, and since she's got a barbecue, I walk it often. But it's funny sometimes, living in a country where *Doctor Who* isn't The Most Important Thing Ever. No Daleks in every shop. No orange logos leaping off kids' backpacks. No Nick Briggs yelling out of greetings cards. Truth be told, after all these years, it's ever-so-slightly a relief. Though those little out-of-the-blue *Doctor Who* moments still crop up, every now and then. I was recognised by a Maitre'D, "Russell T! I see Series Four! I wait for the Specials!" And by an actor who's going to be in the first episode of the new season of *Curb Your Enthusiasm* (hello Eric!). And yes, I confess, I walked away from both encounters with a spring in my step. Still got it!

> **"It would be so much better with me cycling in a colour-coded kagoule, with Steven walking alongside that Neon Woman..."**

Funniest thing of all is that when BBC America trails *Doctor Who* and *Torchwood* – which they do, bless them, in every single ad break – then I'm on screen! On the trails! And Steven too! Our talking heads intercut with intergalactic shenanigans. Now that's how to run a campaign! Are you listening, BBC One?! Put us in the idents! The autumn season would be so much better with me cycling in a colour-coded kagoule, or opening a shiny window, with Steven walking alongside that Neon Woman and her freakshow pets. Oh yes.

But work continues. It's comparatively easy, this transatlantic lark, in the age of electronic trickery – the final edits of 4.17 and 4.18 were beamed across from Cardiff, to our computers, which were then hooked up to the TV for a big-screen viewing, and we'd use webcams to sit and debate the finer points with Euros Lyn. Discussions such as "Is that bit with Addams staggering in the background better in a close-up or a wide shot?" would float through the ether. (We used both, in the end.)

In fact, we're becoming such multi-media-moguls that Julie and I are sending 10-minute radio postcards back home, to BBC Radio Wales. You can hear us, every Friday, on the *Jamie Owen and Louise Elliott Show*! Yes, our television's so good, we've ended up on radio. Unless we've been sacked by the time you read this. We set out intending to discuss the finer points of Anglo-American relationships; we've ended up talking about chicken sausages. They have sausages. Made out of chicken. Chicken sausages. Amazing. So far the number of people getting in touch with us, from back home in Wales, to say how much they're enjoying the postcards, amounts to... er, one. Gareth Skelding, the faithful *Doctor Who* Location Manager. Thanks, Gareth! Not even my own dad is listening. Maybe it was like this for Alistair Cooke, at first.

Sausages made out of chicken, though! I have yet to eat one. I'm still staring warily. They stare back.

DOCTOR WHO
one

Funnily enough, we reached the final lock of the 4.18 edit – our last and 60th episode – on Monday 20 June. By complete coincidence, that's the same day the Matt Smith Years began filming, back home in Blighty. What are the odds?! But I sent off my final edit notes – FX shots counted, all on budget, duration locked, lovely, fine, good work, couldn't be happier, thanks everyone – and then sat here in the LA sunshine. Finished with *Doctor Who*. Yup. All done. Finito. And then I thought... Hmmm. I wonder. Filming...

Well, I thought, the new costume's revealed today. Steven must be so excited. And the designer, Ray Holman, is such a genius. Better take a look. It's only friendly, to take an interest, isn't it? Rude not to. Quick little wander over to the BBC site, won't stay long... Ooh, there it is! Ooh! New Doctor! Clothes! He's got clothes!! Lovely! I love it. Ohh, but I *love* it. Boots! He looks like a professor and a student all at the same time, how clever is that? And Amy! Blimey! She looks amazing.

Anyway, no, that's enough, never mind *Doctor Who*, think of the future, onwards and upwards, get back to work. Oh, but hold on. What's that? Paparazzi photos, on the newspaper sites? From the location? Taken from actual *Doctor Who* filming, today, right now...? That's terrible, that's so unprofessional. I'd better take a look, just so I can see how much damage they're doing to my lovely colleagues...

Oh my God! LOOK!! The TARDIS!! Beautiful! And him! And her! And wait a minute, is that...? Is she...??! WOW!

New *Doctor Who*!!!!!!!!

An hour later. A whole hour. I've been looking at this stuff for a good 60 minutes. And I realise: I've been staring at it without having to wonder what the budget is, what the schedule is, what the page-count is, with no worries about the location or the food or the weather... I'm just looking at brand new images of *Doctor Who*, and thinking it's brilliant, and dying to see it on screen. Imagining all those stories and thrills and jokes and monsters yet to come. I'm a fan! After all this time. It never went away. A good old fan, just like the old days!

Who'd have thought? I had to go halfway around the world, to come home.

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

CHRISTMAS SPECIALS NEWS!

The Master is back!

Who says the Doctor is the last of the Time Lords? His deadliest and most persistant nemesis returns to do battle once more, as *The End of Time* approaches...

The *Doctor Who* production team has confirmed that **John Simm** will be returning to his role of the Master in this year's *Doctor Who* Christmas Specials, the two-part adventure which will see David Tennant's final appearance as the Doctor.

John Simm was last seen as the Master in 2007's three-part epic adventure *Utopia/The Sound of Drums/Last of the Time Lords* – and at the end of the story, the evil Time Lord was shot by his wife, Lucy Saxon, before apparently dying in the Doctor's arms... but even though his body was cremated, it seems that the Master has found another way to cheat death...

John Simm isn't the only returning actor for this new adventure – he is joined by **Alexandra Moen**, who again plays the role of Lucy Saxon. A trailer for the Christmas two-parter was shown at the San Diego convention Comic Con, which was attended by executive producers Russell T Davies and Julie Gardner, as well as the Tenth Doctor himself, David Tennant. At the convention it was confirmed that the second part of the story – Tennant's final episode of *Doctor Who* – is called *The End of Time*. The title of Part One, however, has yet to be revealed. It has also been confirmed that although the first part will run to 60 minutes, as per most previous *Doctor Who* Specials, *The End of Time* will be a bumper-length edition, running to a massive 75 minutes – making it the longest single episode of *Doctor Who* since the 85-minute TV Movie starring Paul McGann back in 1996.

The two-part Christmas Special stars David Tennant as the Doctor and Bernard Cribbins as his companion, Wilfred Mott. Other cast members also confirmed are Catherine Tate as Donna Noble, Jacqueline King as Sylvia Noble, June Whitfield as Minnie Hooper, John Simm as the Master, and Alexandra Moen as Lucy Saxon. **DWM** can now confirm that former James Bond star **Timothy Dalton** also joins the cast as 'the Narrator'. Dalton, a veteran of the big and small screens, starred as Agent 007 in 1987's *The Living Daylights* and 1989's *Licence to Kill*, while his other big screen credits include *The Lion in Winter* (1968), *Wuthering Heights* (1970), *Sextette* (1978), *Flash Gordon* (1980), *American Outlaws* (2001), *Loony Tunes: Back in Action* (2003) and *Hot Fuzz* (2007).

Preceding the Tenth Doctor's final adventure will be the Autumn Special *The Waters of Mars*. The 60-minute story starring David Tennant, Lindsay Duncan and Peter O'Brien is tentatively scheduled for broadcast in November, and a photo from the story can be seen above. Brrr!

One of the horrors waiting on Mars...

ALSO INSIDE!

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NEW COSTUME REVEALED!
MEET THE ELEVENTH DOCTOR

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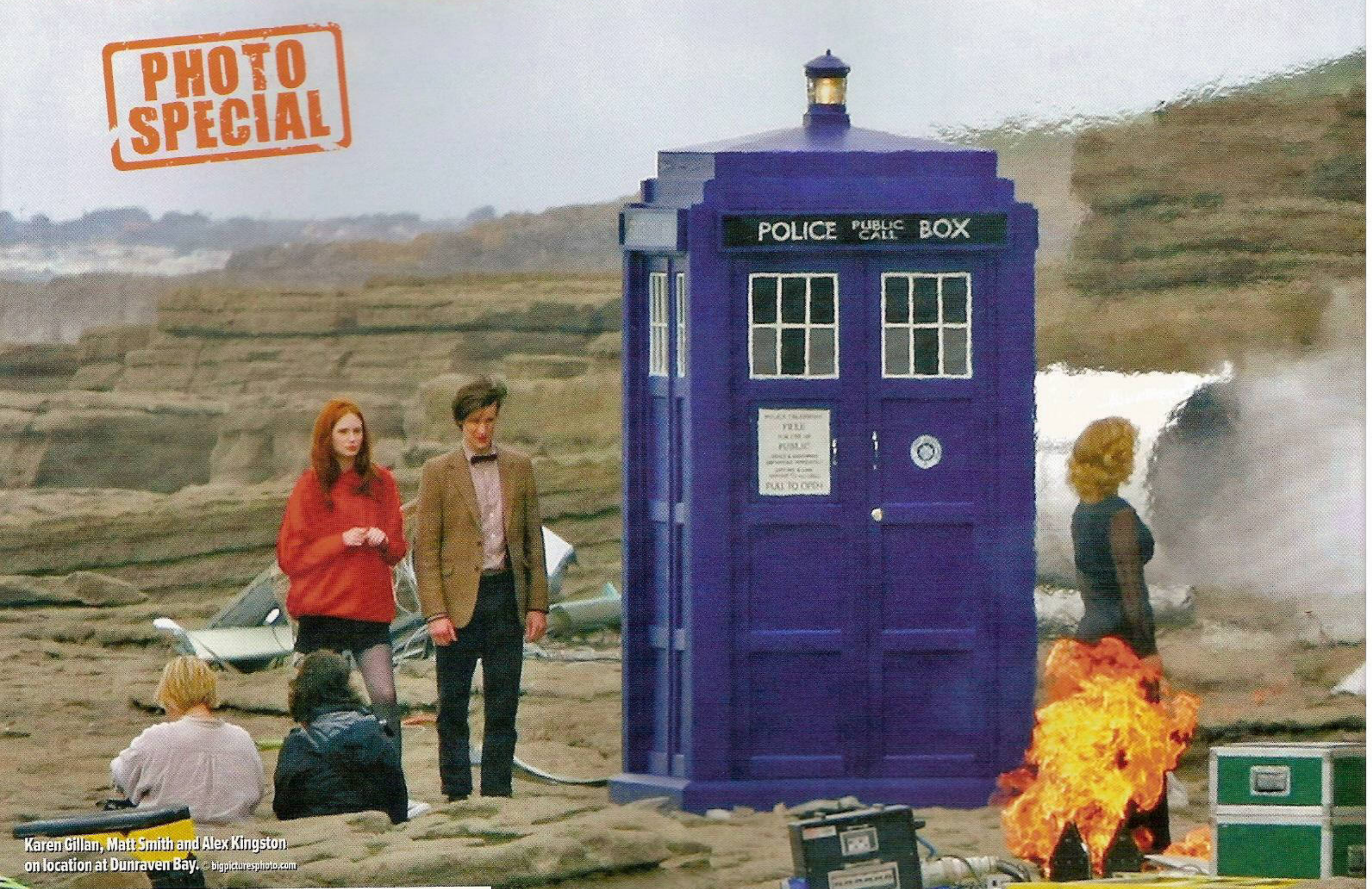
SARAH JANE SERIES 3!
EPISODE TITLES REVEALED

8

THE RETURN OF TEGAN!
MOUTH ON LEGS BACK AGAIN

PHOTO SPECIAL



Karen Gillan, Matt Smith and Alex Kingston on location at Dunraven Bay. © bigpicturesphoto.com

The new Doctor – look, he's wearing braces! And he's got patches on his elbows! © Rex

Filming begins on Matt Smith's first series...

History was made on Monday 20 July 2009 when Matt Smith and Karen Gillan went before the cameras for the very first time as the Eleventh Doctor and his companion Amy Pond. Recording of the scenes for the Eleventh Doctor's first series of *Doctor Who* – and the 31st series in total – took place at Dunraven Bay in Southerdown, previously used as the location of Bad Wolf Bay in 2006's *Doomsday* and 2008's *Journey's End*.

From the Doctor's appearance, we can see that his Eleventh incarnation will be dressed – in this episode at least – in a very different way to his predecessor, and in a manner that in some ways harks back to his earlier selves. He wears a fawn-coloured tweed jacket, patterned shirt, turned-up black trousers, black boots and a clip-on bow tie. With his mop of slightly unruly hair, it's a look that evokes memories of Patrick Troughton's Doctor.

Meanwhile, the TARDIS has also had something of a makeover. Like the original version seen way back in 1963, the window fames are painted white and there's a St John Ambulance sign on the door, just as many police boxes really had in the 60s. The Doctor's trusty time machine also seems to have had a new lick of paint...

Present at the location to witness Matt and Karen's first recorded scenes were writer and executive producer Steven Moffat and fellow exec Piers Wenger. Also there on set was Alex Kingston, who previously appeared in 2008's *Silence in the Library/Forest of the Dead* as Professor River Song – a role which won her the trophy for best supporting actress in last year's **DWM** awards. So is River back, somehow? Time will tell...

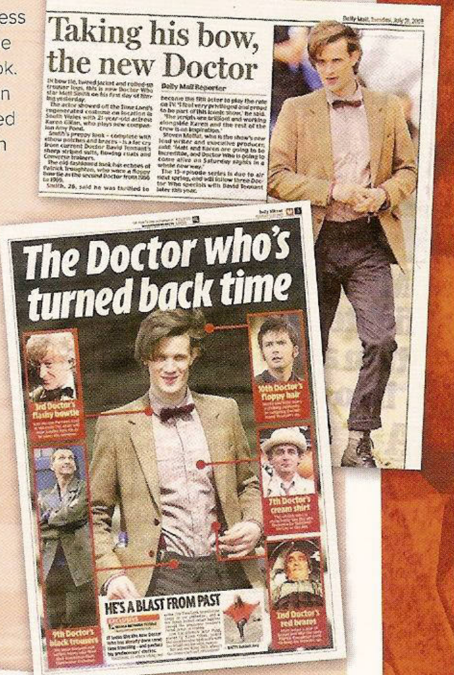
On finally beginning recording his era as the Doctor, Matt Smith said, "I feel very privileged and proud to be part of this iconic show. The scripts are brilliant and working alongside Karen, Steven and the rest of the crew is an inspiration because their work ethic and passion for the show is so admirable. I'm excited about the future and all the brilliant adventures I get to go on as the Doctor."

Karen and Matt relax before the start of filming.

What the papers said...

The UK tabloid press seems to love the Doctor's new look. *The Sun*'s fashion editor, Erica Davies, compared Matt's clothes favourably with outfits worn by Hollywood stars. 'Even stars like Brad Pitt and Kayne West aren't above a bit of geek chic. Who thought the Doctor would be a style icon?'

Meanwhile, the *Daily Mirror*'s TV editor reckoned that a few things in his new image 'looked rather familiar (except the geography teacher's tweed jacket, of course)' noting similarities with previous Doctors' attire. 'And his sidekick,' she continued, 'looked like she'd travelled back to the 80s with her bright red bat-wing jumper.'



Taking his bow, the new Doctor

Daily Mail Reporter

The Doctor who's turned back time

3rd Doctor's flashy bowtie

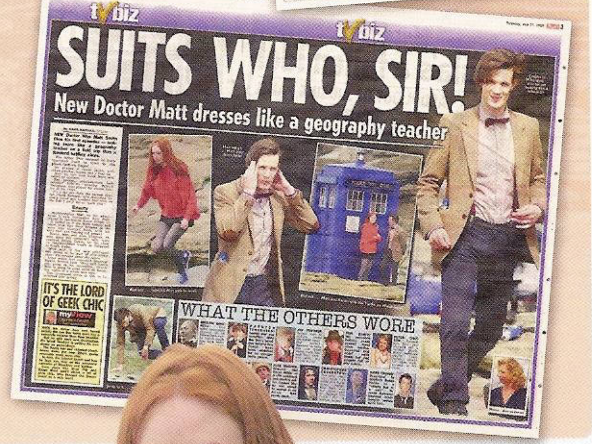
10th Doctor's floppy hair

7th Doctor's cream shirt

9th Doctor's black trousers

2nd Doctor's red braces

HE'S A BLAST FROM PAST



tvbiz

SUITS WHO, SIR!

New Doctor Matt dresses like a geography teacher

IT'S THE LORD OF GEEK CHIC

WHAT THE OTHERS WORE

Our new time-travelling duo chat during a break in recording. © Rex

Somerset Convention

A galaxy of stars from the worlds of *Doctor Who* are set to appear at a convention at the Academy Theatre in Shepton Mallet, Somerset, on Sunday 23 August. The guest list includes Colin Baker (the Sixth Doctor), Anneke Wills (Polly), Frazer Hines (Jamie), Deborah Watling (Victoria), Wendy Padbury (Zoe), Mary Tamm (Romana) and Sarah Sutton (Nyssa). Also appearing will be *Doctor Who* guest stars Wanda Ventham, Tracey Childs, Damaris Hayman, Dee Sadler and Lisa Bowerman, and also the late Michael Craze's son, Ben. The event will include photo opportunities, autograph panels, and a huge array of monsters. Tickets on the day are Adults £12, Children £6 and Family Ticket £30, but are available at a discount if booked in advance. Visit *www.iconicuk.com* for further details.

Replica Sonic Screwdriver

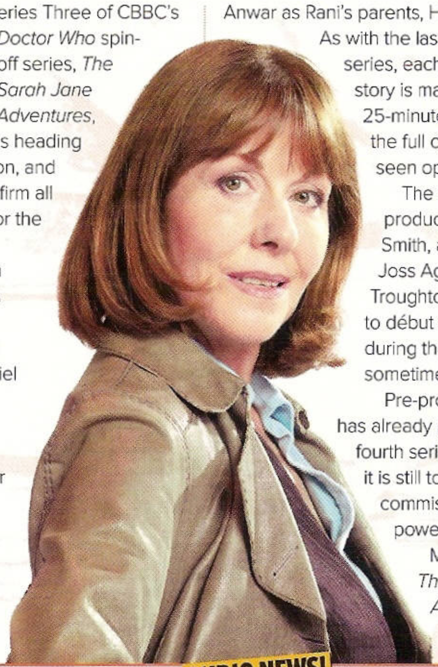
MFX Warehouse, manufacturers of screen-standard replica props and models, has announced a new addition to its range — the sonic screwdriver. The replica prop has been built using the original as a guide. All the measurements, dimensions, materials and paints used are exact to the original filming prop used by David Tennant in the TV series, with even the inner workings having the exact same build technique as the original prop. For further details, visit *www.mfxreplicas.com*.

DWA news

Coming up in *Doctor Who Adventures*, the weekly mag for younger fans, is a bumper 'back to school special' for issue 130 (out 27 August, price £2.75), with a giant poster and instructions on what to do if monsters invade your school; free photoframes and instructions on how to make the Crucible in issue 131; and a free *Doctor Who* toy and a look inside Dalek Sec in issue 132. The mag is available from all good newsagents, price £2.10.

EXCLUSIVE!

New Sarah Jane episode titles revealed



Series Three of CBBC's *Doctor Who* spin-off series, *The Sarah Jane Adventures*, is heading towards transmission, and **DWM** can now confirm all the episode titles for the 12-part series.

Elisabeth Sladen once again stars as Sarah Jane Smith, with Tommy Knight as Luke Smith, Daniel Anthony as Clyde Langer, Anjli Mohindra as Rani Chandra, Alexander Armstrong as Mr Smith and John Leeson as the voice of K9. Also returning are Ace Bhatti and Mina Anwar as Rani's parents, Haresh and Gita.

As with the last couple of series, each individual story is made up of two 25-minute episodes, and the full checklist can be seen opposite.

The series is produced by Nikki Smith, and directed by Joss Agnew and Alice Troughton, and is set to début on BBC One during the CBBC slot sometime in the autumn.

Pre-production work has already begun on the fourth series, although it is still to be officially commissioned by the powers-that-be.

More news on *The Sarah Jane Adventures* next issue...

3.1/3.2 Prisoner of the Judoon
Written by: Phil Ford
Guest cast: Paul Kasey, Nicholas Briggs

3.3/3.4 The Mad Woman in the Attic
Written by: Joseph Lidster
Guest cast: Souad Faress, Gregg Sulki, Eleanor Tomlinson, Toby Parkes, Rai Rajani and Kate Fleetwood

3.5/3.6 The Wedding of Sarah Jane Smith
Written by: Gareth Roberts
Guest cast: David Tennant, Nigel Havers, Zienia Merton

3.7/3.8 The Eternity Trap
Written by: Phil Ford
Guest cast: Floella Benjamin, Adam Gillen, Donald Sumpter, Tony Boncza, Amelia Clarkson, Callum Blue

3.9/3.10 Mona Lisa's Revenge
Written by: Phil Ford
Guest cast: Suranne Jones, Jeff Rawle, Liza Sadovy, Lizo Mzimba

3.11/3.12 The Gift
Written by: Rupert Laight

AUDIO NEWS!

Jamie McCrimmon joins the Sixth Doctor in four new audios

The Sixth Doctor and Jamie McCrimmon – reunited for the first time in 25 years...

Following on from last month's announcement that Nazi scientist Elizabeth Klein (Tracey Childs) will be joining the Seventh Doctor for a season of three audio stories, Big Finish has released more news concerning its output of *Doctor Who* audio adventures in 2010.

"We're trying something a little different next year," announces executive producer Nicholas Briggs, "with some surprising combinations of Doctors and companions. So it's with great pleasure that I can announce that Frazer Hines will be reprising the role of Jamie McCrimmon, joining the Sixth Doctor for four brand new adventures. Naturally that presents some gargantuan continuity issues to consider, but never fear, we know what we're doing!"

Three of these stories will comprise a season of full-cast plays, to be released between April and June. The fourth will be a tie-in *Companion Chronicle* story, to be released in May, performed by Hines alongside an as yet unnamed guest star. Jamie, of course, accompanied the Second Doctor in his travels on TV between 1966-1969, and returned alongside the Second and Sixth Doctors in *The Two Doctors* (1985).

July 2010 brings another season of three stories, reuniting another team for the first time in 26 years.

Tegan's back again!

"Janet Fielding will be back as Tegan Jovanka," says Briggs excitedly, "for three stories that include Peter Davison as the Fifth Doctor, Sarah Sutton as Nyssa and Mark Strickson as Turlough. Getting these actors together in one studio is a first for us – Janet has only done one play with us before, while Mark now lives in New Zealand. But they've all committed to the project and we couldn't be more excited!"

"The idea first came about when we were recording a *Companion Chronicle* with Mark earlier in the year," adds producer David Richardson. "He and I were chatting in the green room, and he mentioned the fact that he'd be willing to fly back again from New Zealand to record a season of stories. And wouldn't it be nice, if Janet was willing too, to get the whole team back together?

"I rang Nick and script editor Alan Barnes, and both thought it was a great idea. So I got hold of Janet's number, and rang her up at home one Sunday. Imagine our delight when she agreed!"

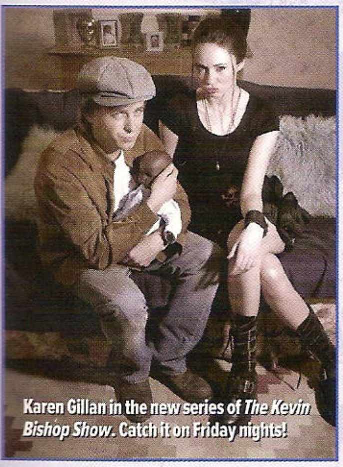
Meanwhile, the title for the February 2010 release has been revealed, comprising the three-part *Survival of the Fittest* by Jonathan Clements, alongside the one-part *Klein's Story* by John Ainsworth and Lee Mansfield.

Guest stars have also been confirmed for March's *The Architects of History*. Lenora Crichlow (who appeared in the 2007 TV story *Gridlock*) is Rachel, Lloyd McGuire (who guest starred in the 1977 story *The Face of Evil*) is Tendexter while Jamie Parker (who starred in the movie *The History Boys*) plays Richter.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

■ KAREN DOES WELL



Karen Gillan in the new series of *The Kevin Bishop Show*. Catch it on Friday nights!

Before starting on *Doctor Who*, **Karen Gillan** filmed BBC Switch spooky drama *The Well* for broadcast on BBC Two on Saturdays for four weeks in 12-minute episodes this autumn with interactive extensions via *bbc.co.uk/switch*. Karen also appears in the current series of Channel 4's *The Kevin Bishop Show*.

■ SCHOOL REUNION

A stellar cast, including **Fenella Woolgar** and **Talulah Riley**, joins **David Tennant**, who plays women-hating villain Pomfrey in *St Trinian's II: The Legend of Fritton's Gold*, shooting for which completes shortly with release on 18 December. Tennant's performance as Brendan Block in *Secret Smile* is out on DVD and he narrates children's audio book *How to Twist a Dragon's Tale*. On 1 October the British Library and the RSC release *Essential Shakespeare Encore* including extracts from his *Hamlet*. *Glorious 39* with David as Hector premières at the Toronto International Film Festival in September.

■ BARROWMAN TIME CRASH

July saw **John Barrowman** escape with minor cuts and bruises after losing control and rolling a Subaru Impreza rally car while taking part in Five's *Fifth Gear*. The segment including the crash was broadcast on 20 July. His latest Radio 2 *Friday Night is Music Night* devoted to cinema is on 28 August four weeks after his Judy Garland one. He revisited *Loose Women* on 6 July and serenaded Fern Britton on her final *This Morning* on 17 July. Promotion by Radio 1 DJ Chris Moyles resulted in John's single *I Made It Through the Rain* reaching Number 14 in the UK singles chart on 2 August. John has scheduled various lunchtime signings of second autobiography *I Am What I Am* following publication on 21 September while live DVD *An Evening with John Barrowman* is out in November.

■ ORDER RE-ORDERED

More Freema in *Law & Order: UK*.

As we await six more episodes from Series One of *Law & Order: UK*, ITV1 has confirmed commission of another 13 episodes to be filmed later this year featuring **Freema Agyeman** as Alesha Phillips with **Richard Stokes** producing. **Michelle Ryan** plays Penny in BBC One Scotland's *One Night in Emergency*, a reworking of Homer's *The Odyssey* set in a surreal hospital, due for broadcast later the year.

■ SHERLOCKED

The **Steven Moffat**/**Mark Gatiss** executive-produced/written *Sherlock* has now been extended to three 90-minute episodes screening on BBC One in 2010. On 5 August BBC Four's *Spanish Flu – The Forgotten Fallen* had Gatiss playing statistician Ernest Dunks.

■ ECCLESTON FLICKS

G.I. Joe: The Rise of Cobra, featuring **Christopher Eccleston** as Destro opened in the UK on 7 August, and his performance as Fred Noonan in *Amelia* follows on 13 November.

■ DOCTOR MUSICAL

The première of *A Matter of Time* conceived by **Colin Baker**, described as "*High School Musical* meets *Doctor Who*", took place from 6 to 11 June at Chester-le-Street's Park View Theatre. **Peter Davison** played Nicky Frazer in ITV1's *Midsomer Murders* on 29 July.

■ COMPANION CORNER

Fantom Films autobiographies continue apace with **Deborah's Watling**'s *Daddy's Girl* in November following **Mary Tamm**'s September *First Generation*. **Katy Manning** reprises *Me & Jezebel* at Edinburgh's Gilded Balloon until 31 August.

■ OBITUARY

Harry Towb, who played Osgood in *The Seeds of Death*, James McDermott in *Terror of the Autons* and Mario in audio *The Ghosts of N Space*, died on 24 July aged 83. **Michael Summerton**, who played one of the original Daleks on TV in 1963's *The Mutants*, died on 16 June age 65. DWM

» In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines...

August

■ THURSDAY 27

Book *The Darksmith Legacy: The Art of War* by Mike Tucker [Tenth Doctor] Penguin £4.99

■ ALSO THIS MONTH

CD *Patient Zero* [Sixth Doctor and Charley] Big Finish £14.99

CD *The Cannibalists* [Eighth Doctor and Lucie] Big Finish £10.99

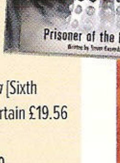
CD *The Companion Chronicles: The Glorious Revolution* [Jamie] Big Finish £8.99

September

■ THURSDAY 3

CD *Hornets' Nest: The Stuff of Nightmares* [Fourth Doctor and Mike Yates] BBC Audio £9.78

Talking Book *Prisoner of the Daleks* [Tenth Doctor, read by Nicholas Briggs] BBC Audio £12.72



■ MONDAY 7

DVD *The Twin Dilemma* [Sixth Doctor and Peri] 2entertain £19.56

■ THURSDAY 17

DWM 413 Panini £3.99

■ ALSO THIS MONTH

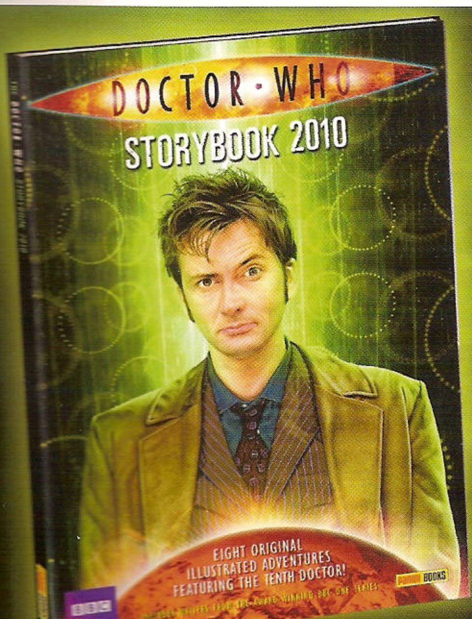
CD *Paper Cuts* [Sixth Doctor and Charley] Big Finish £14.99

CD *Blue Forgotten Planet* [Sixth Doctor and Charley] Big Finish £14.99

CD *The Eight Truths* by Jonathan Morris [Eighth Doctor and Lucie] Big Finish £10.99

CD *The Companion Chronicles: Prisoner of Peladon* [King Peladon] Big Finish £8.99

All release dates are subject to change, and all prices are RRP.



DOCTOR·WHO
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EIGHT ORIGINAL ILLUSTRATED ADVENTURES FEATURING THE TENTH DOCTOR!
BBC
PANINI BOOKS

EIGHT THRILLING NEW ADVENTURES THAT ARE OUT OF THIS WORLD...

Join the Doctor on his travels through time and space, in the latest *Doctor Who Storybook*!

The Time Lord faces up to a shapeless horror in a Victorian orphanage, meets sentient doors from another dimension, re-encounters the gaseous Gelth on a reality TV show, journeys to the Australian outback to investigate mysterious objects falling from the sky, travels – quite literally! – to the end of the rainbow, and battles Vikings. A *lot* of Vikings...

OUT NOW!

Featuring stories from **Mark Gatiss**, **Matt Jones**, **James Moran**, **Keith Temple**, **Jonathan Morris**, **Jacqueline Rayner**, **Paul Magrs** and **Oli Smith**... plus, a final Letter from the Doctor, as told to **Russell T Davies**!

OUT NOW AT BOOKSHOPS, ONLINE AND IN SUPERMARKETS, PRICE £7.99

PANINI BOOKS

There's much more to the latest DVD than loud costumes and terrible twins, as **David Darlington** discovers...

three finalists in the '1984's Worst-Dressed
' competition wait anxiously for the results.

DISC INFO

FEATURING The Sixth Doctor (Colin Baker) and Peri (Nicola Bryant)
WRITTEN BY Anthony Steven
FIRST BROADCAST
22-30 March 1984
THE STORY The Doctor has regenerated, but the process has left him dangerously unstable. With no time to recover, he becomes involved in a complex plot involving alien slugs, a pair of twins and an old Time Lord friend...

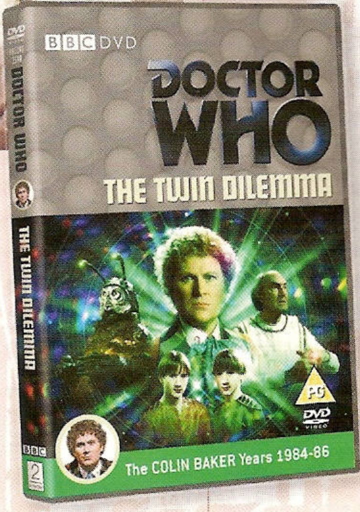
EXTRA FEATURES

- Audio Commentary featuring stars Colin Baker and Nicola Bryant, and guest star Kevin McNally.
- *Look 100 Years Younger*: Colin Baker and comedian Amy Lamé discuss the Doctor's many costumes throughout the years.
- *The Star Man*: an interview with title sequence designer Sid Sutton.
- *Stripped For Action*: a look at the Sixth Doctor's comic strip adventures. Featuring interviews with artist John Ridgway, writer Simon Furman and former **DWM** editors Alan McKenzie, Gary Russell and Alan Barnes.
- *Breakfast Time*: Colin Baker and Nicola Bryant interviewed by Frank Bough and Selina Scott on the BBC's breakfast TV show in 1984.
- *Blue Peter*: Colin Baker interviewed by Janet Ellis on the long-running children's magazine show in 1984.
- Continuity Announcements
- Photo Gallery
- Subtitled Production Notes
- *Radio Times* PDF listing
- Easter Egg
- Coming soon: *The Keys of Marinus*

» The Twin Dilemma

DVD 2entertain | **CERT** PG | **PRICE** £19.56 | **OUT** 7 September 2009

The Sixth Doctor's era is completed on shiny DVD with – in suitably disorganised style – his début adventure, *The Twin Dilemma*. So much of the story behind the scenes of *Doctor Who* at this time has already been brought to DVD – notably on last year's *The Trial of a Time Lord* release – that 2entertain has chosen not to re-tread that ground, but to provide supporting material on this release which falls rather more into the 'fun' category; suitably so, for a story which is lighter, brighter and more colourful than any synopsis might suggest...



'Colourful' is also one of the kinder adjectives many might apply to the Sixth Doctor's costume, upon which the *Look 100 Years Younger* featurette partly focuses. "*Doctor Who* invented the makeover show," insists the piece's producer, James Goss, "and in *Look 100 Years Younger*, we set out to prove it! Regeneration, especially with those wardrobe scenes, is the ultimate extreme makeover, and also the proud precursor of Trinny and Susannah. If you think about it, what other television show showed the main character choosing an outfit to reflect their personality, and then resolutely sticking with a theme throughout their tenure? So, we decided to reproduce the classic staple of a makeover show – that moment where the plucky subject is let loose on the high street with hilarious consequences, while the pundits sit in a darkened room watching the resulting wardrobe take place. Obviously, Colin Baker had to be one of the pundits, as, even after all these years, *The Twin Dilemma* is all about the clothes; and there seemed a slightly black humour in getting him to comment on everyone else's outfits – and then to reflect on his own. Sometimes it's rewarding to approach a familiar subject from a different angle – and there's some genuinely great stuff in there about woollen underwear and why Tom Baker should have stuck to the clown suit. It also sheds new light on the kind of costume that Colin would have ideally chosen – and you appreciate the awkward position of his having to act delighted as he picks out all the elements of his Doctor's outfit."

It's not the first time Goss has looked closely at Time Lord clothing – he was behind a similar feature on Romana's outfits, on the recent *E-Space* set. "There's nothing wrong with the occasional light-hearted extra feature," Goss reckons. "I think the *Doctor Who* DVD range succeeds both as the ultimate 'historical document partwork', and also as a commercial enterprise that appeals to the new people who've started buying the discs since 2005. There are people buying these DVDs who may not know who [costume designer] Pat Godfrey is, but who will wonder how come the Sixth Doctor ended up looking so bizarre. I think it's wonderful that they'll watch the entirety of *The Twin Dilemma*, no doubt in slack-jawed wonder – and may their bones *rot* for having never seen it before! And it's nice that there's something on the disc that puts 'That Costume' in the context of the entire history of the show. And it's been done in a way that gives Colin a reward that he'd never thought he'd get..."

> **"*Doctor Who* invented the makeover show, and on this DVD we set out to prove it..."**

Ed Stradling, acclaimed for his pieces on *Earthshock* and *The Trial of a Time Lord* in particular, has joined in with the prevailing 'light' mood, by looking at some of the show's 1980s title sequences. "I can't really explain why I love the title sequence," Stradling confesses. "I just do! The Sid Sutton interview on this disc was done ages ago, for *The Leisure Hive* DVD. At the time, I asked him about the changes he made to the titles for Colin Baker's era. So, when *The Twin Dilemma* came along, I recalled that this material had never been used and that a short, inexpensive feature could easily be put together for those fans – like me – who are interested in that kind of stuff. It also gives the viewers a chance to find out who Terry Handley is. He's credited on *The Twin Dilemma*, but only this one story..."

DOCTOR WHO
TWIN DILEMMA
17
2
m trims.

Blue Peter.

Amy Lamé
Comedian, Style Icon and Knitter

AUDIO PREVIEW

They're noble, they're scaly and they're green! **Dan Berry** tells us why the Draconians are back...

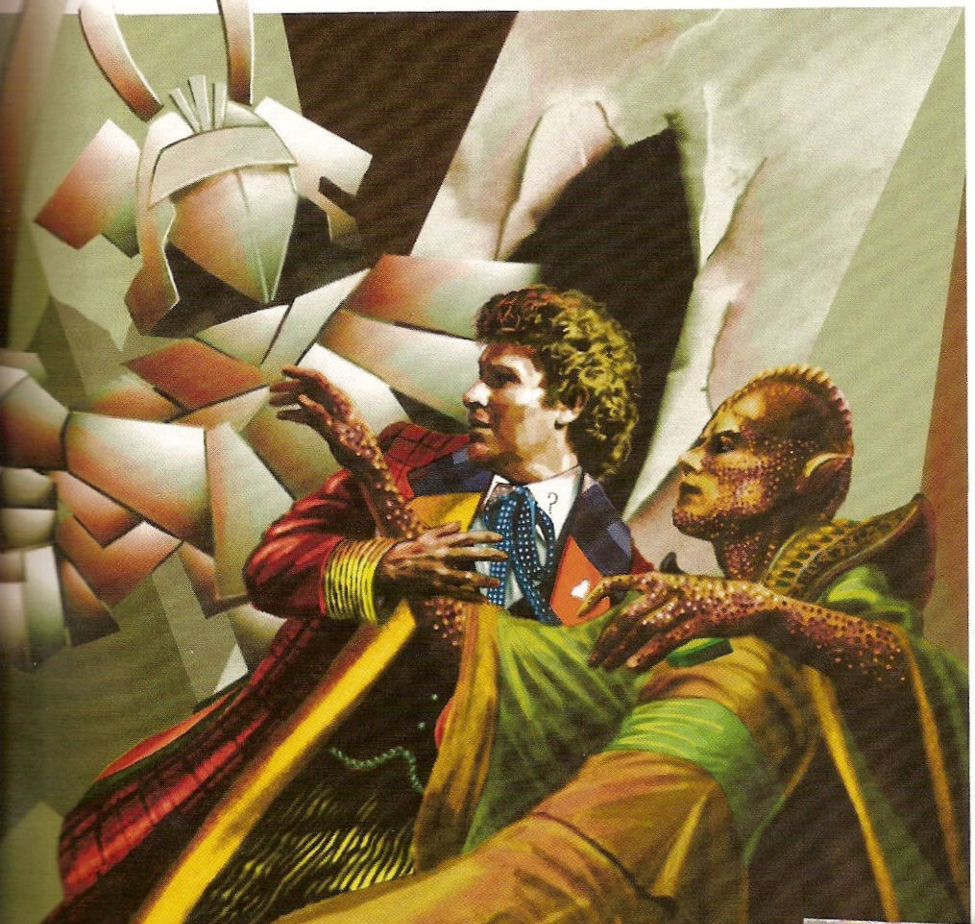


Illustration **BRIAN WILLIAMSON**

IN A NUTSHELL...

THERE'S A KILLER ON THE LOOSE, AND THE DOCTOR AND CHARLEY are right in the centre of things, immersed in the unfamiliar culture of a reptilian race on an alien world. But something's not quite right between the Time Lord and his companion. What will happen when the terrible truth is revealed?

PAPER CUTS is available to download for £12.99 and on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF CREDIT CARD HOTLINE: 01628 824 102 EMAIL: sales@bigfinish.com

BIG FINISH

» Paper Cuts

WRITTEN BY Marc Platt | **STARRING** Colin Baker, India Fisher, Sara Crowe, Anthony Glennon, Paul Thornley, John Banks | **AUDIO DRAMA** Big Finish | **PRICE** £14.99 | **OUT** September 2009 **AVAILABLE** www.bigfinish.com

After coming face-to-face with both the Viyrans and the Daleks in last month's monster-packed *Patient Zero*, Charley Pollard and the Sixth Doctor get the chance to tick another returning creature off the list in their latest adventure, *Paper Cuts*.

"Nick Briggs asked me how I'd feel about writing a story featuring Draconians," recalls writer Marc Platt. "I think I trampled him single-handedly in the rush! His only real specifications were that it should be set in the coldness of space and that I was only allowed four guest voices, with two actors doubling up on a couple of extra tiny roles."

So, what sort of chilly, crowd-free fun can listeners look forward to in *Paper Cuts*? "It's a sort of murder mystery set within the confines of what appears to be a sealed temple, but which is actually rather more than that," hints Marc.

"It's also a stalking-monster's-gonna-get-you story," executive producer Nicholas Briggs chips in. "There are a small number of contrasting characters trapped in a life-threatening situation, and nobody knows the who, how or why about the murderer..."

Marc reveals some of the actors who are voicing the reptilian Draconians. "This time round we have Sara Crowe (of *Four Weddings and A Funeral*) enjoying being cast against type as the fearsome, scheming Tombkeeper; Anthony Glennon as the Prince, Heir to Draconia's Imperial Throne; Paul Thornley as the good-hearted peasant Gomori and John Banks as the mysterious nameless Soldier. A sort of cross-section of Draconian society. And Nick turns up in a cameo as the Deathless Red Emperor himself!

"The story involves a family feud that stretches back for centuries and a lethal game of Sazou, a sort of Draconian chess," Marc explains. "We discover exactly what the Doctor did when he first visited Draconia at the time of the fifteenth Emperor, saved them from the Great Space Plague and left them in a right pickle afterwards."

The Draconians have, perhaps surprisingly, made only one television appearance, in 1973's *Frontier in Space*, so *Paper Cuts* is a perfect opportunity to learn a bit more about them.

"They make a terrific impact," Marc enthuses, of their sole screen sojourn. "Imposing, fearsome, reptilian and a bit declamatory in a Shakespearean sort of way. So I grabbed the chance to get under their knobbly skins and explore their culture. Malcolm Hulke's original story clearly shows Imperial Draconia as a society resembling feudal Japan – a mix of elegant formal ritual and savage ferocity. I've followed that lead with the rigid social structure (nobles, warriors and peasants), the culture of honour, paper screens for walls and paper warriors too. That grew as the story developed. One of the themes is the Draconians' cult of ancestor worship, but it's taken to an extreme. It seems they really are reluctant to throw anything useful away.

"Another theme that emerged was that no character in the story, other than the Doctor, is quite what he or she seems. All of them have their own painted screens to hide behind. And we've never met female Draconians before, so I had to find them a role in their society. The Draconian males do the posturing and aggressive politics, while the females are concerned with Draconia's spiritual heritage. No prizes for guessing who's really in charge!"

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
COLIN BAKER & INDIA FISHER IN
PAPER CUTS
BY MARC PLATT
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING SARA CROWE AND PAUL THORNLEY
BIG
FULL CAST AUDIO DRAMA

Nick sums up the overall feel of *Paper Cuts*. "It's an alien culture story. We are immersed in the ancient traditions of Draconia, so the audience will feel very adrift from anything culturally familiar. It has the feel of a classic murder mystery, but there's a monster doing some nasty cutting and lurking, rather than a butler with a bottle of poison. And for the Doctor and Charley, it feels like familiar territory, except for the fact that there's a terrible lie at the centre of it all, so there is a feeling of unease throughout. I can best characterise it by that feeling you get when a very good friend seems to have married the wrong person. You feel that something terrible is going to happen, but you can't interfere and you just have to sit there, a bag of tension, waiting for the metaphorical axe to fall..." DWM

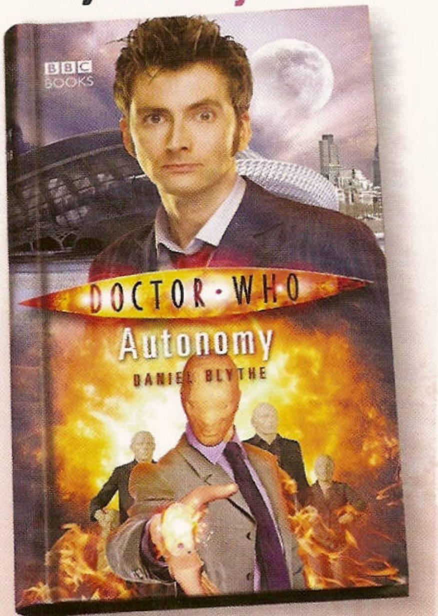
So, who's the murderer among the cast of *Paper Cuts*...?

> "They're imposing, fearsome, reptilian, and a bit declamatory in a Shakespearean sort of way!"

BOOKS PREVIEW

David Darlington chats to the authors of the latest BBC novels...

» Autonomy
by Daniel Blythe



Hyperville is 2013's top hi-tech, 24-hour entertainment complex, a sprawling palace of fun under one roof. But what unspeakable horror is lurking on Level Zero?

Hi Daniel. *Autonomy* is set in a near-recognisable, near-future version of our world. Was that setting your choice, or something that you were assigned?
"Justin Richards – who is great to work with, a real 'writers' editor' – gave me the starting point and I adapted and developed that slightly. So the setting is Hyperville, a massive shopping-entertainment-leisure complex about to switch over to one Central Program. The near-future setting is just to move it a little bit away from our time, and to enable a prologue to be set in 2009. It all makes sense, honest!"

> **"It's about time that a companion wore glasses!"**

The book contains a slight element of satirical cynicism about the consumerist society we live in...
These days there is nothing odd in *Doctor Who* referencing aspects of popular culture – think of Christopher Eccleston sitting in the *Big Brother* chair, one of my favourite moments of the series. You don't need to read *Autonomy* too deeply to see pastiches of 'celeb culture'... I was conscious of wanting to be inspired by Russell T Davies' sense of verve and style and pace, of pushing the story on – I wanted to recapture that in the book. And the TV show's humour, of course."

How did you go about creating a 'companion' figure?
"I wasn't apprehensive – I was rather glad to be able to create my own characters. My 'companion figure', Kate, has an important role in the plot as well as giving the Doctor someone to explain things to. Oh, and she wears glasses. I think this is important. It's about time a companion did!"

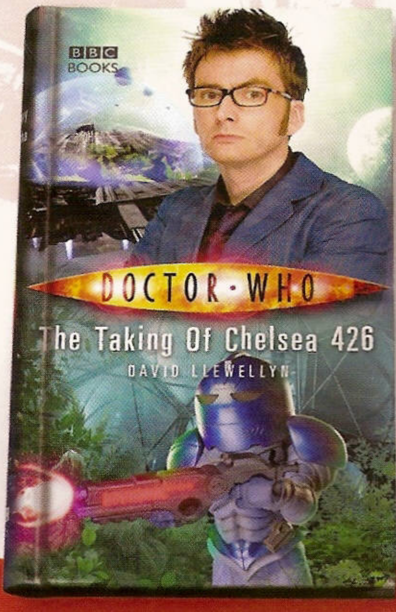
» The Taking of Chelsea 426
by David Llewellyn

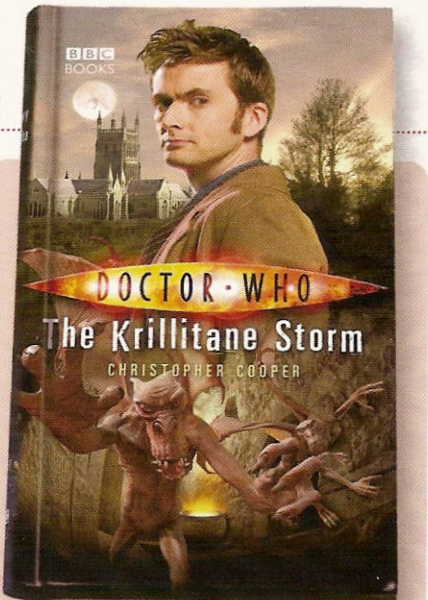
The Doctor investigates Chelsea 426, a city-sized future colony floating on the clouds of Saturn, where the flowers are much more than they seem. The Sontarans are present, too – but they're not there to arrange flowers....

Hi David. What inspired *The Taking of Chelsea 426*?
"The idea for *Chelsea 426* came to me when I was drifting off to sleep after a heavy night, and this picture popped into my head of a space station floating on Saturn, on these giant circular pads. This was closely followed by the words 'Chelsea Flower show... in space!' Still a little tipsy, I sat up in bed, in the dark, grabbed my notebook, and scrawled down as much as I could. When it came to pitching an idea, I was really keen to write something set in the distant future, so I went with a very rough outline based on my hastily scribbled and barely legible notes..."

Tell us something about your 'companion' figures...
"I was a bit upset at first that I wouldn't be writing for Donna Noble – that was something I'd been really looking forward to. There are two characters in *Chelsea 426* that I think you could easily identify as the Doctor's 'companions' in the story, but in addition to them I wanted to build up a supporting cast, as it were. I wanted it to feel like an ensemble piece, even if the characters are on the page rather than the screen."

You've brought back an old monster or two in the book...
"The Sontarans are in it, but they're not the only old villains getting in on the action... I think BBC Books was keen on this particular batch featuring old monsters, but at the stage they asked I had only the bare bones of the story, so it wasn't like I had to shoe-horn them into something I'd already mapped out in precise detail. If anything, thrusting the Sontarans into it gave me a sudden fit of inspiration – those dome-headed little despots really got the story going. I'd have been lost without them! Plus... just writing the word 'Sontaran' made me giggle like an over-excited toddler every single time I did it. It's a bit like the first time you type the word 'TARDIS'. I sent a text message to [script editor] Gary Russell asking, 'Does the novelty of typing words like "TARDIS" or "Sontaran" for a living ever wear off?' His reply was one word: 'No'!"





» The Krillitane Storm
by Christopher Cooper

When the TARDIS materialises in medieval Worcester, the Doctor finds the city seemingly deserted. He soon discovers its population is living in a state of terror. And, after a terrifying encounter with a Krillitane, the Doctor realises the city has good reason to be scared!

Hi Chris. How did you come to name the Doctor's companion in your book after your daughter, Emily?
"It's clear from the outset that Emily isn't from Earth, but I didn't want to give her an alien 'space name', so I looked at my daughter and thought, why not? Hopefully when the real Emily is old enough to read it she'll be grateful enough to take care of me in my dotage. She's about to turn three, and is a massive fan of 'Doctor Doo' already, so hopefully she'll get a thrill out of being his companion!"

You've been allowed to bring back an old monster – what appealed to you about the Krillitanes?
"They look fantastic, and lend themselves so well to the setting – medieval folklore is littered with beasts and monsters and superstition. Anthony Head's performance [in 2006's *School Reunion*] suggested a very haughty view of the universe, so I tried to lend that tone to some of my Krillitane characters – but I wanted them to be clearly individuals, which is something you don't always get with alien races in *Doctor Who*, so I also made an effort to ensure each of them has their own distinct voice and motivation, which in turn informs the story..."

Your story is what we used to call a 'pseudo-historical'. What appealed about going all 'medieval' on us?
"A historical setting has a built in atmosphere, and a sense of familiarity that grounds the more fantastical elements of *Doctor Who*. The medieval era is such a dark, rich period of history, which spanned a fair few centuries and saw vast changes in thinking across Europe, it's actually a lot more modern in many ways than we give it credit for. It's full of convoluted political intrigue, war and violence, and yet people went about their day-to-day life interacting in a very recognisable way. Apart from the mud and turnips and lack of iPods, it wasn't that much different to the present day. They had pubs!"

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JUST LIKE ALL THE OTHERS."

STARRING
COLIN BAKER AS **THE DOCTOR**
AND **INDIA FISHER** AS **CHARLEY**

PATIENT ZERO

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Colin Baker & India Fisher in
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by Nicholas Briggs
featuring Michael Maloney and Jess Robinson with Nicholas Briggs as the Daleks
FULL CAST AUDIO DRAMA

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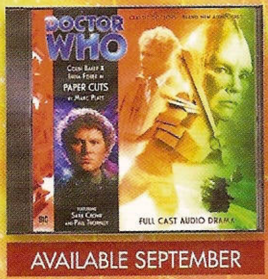
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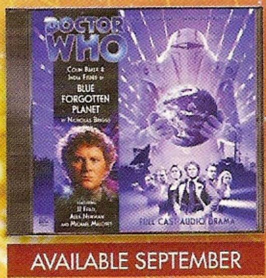
BLUE FORGOTTEN PLANET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Colin Baker & India Fisher in
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by Nicholas Briggs
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Playing the Doctor again is absolutely effortless
TOM'S BACK!
THE FOURTH DOCTOR EXPLAINS WHY HE'S RETURNING TO ACTION – IN A BRAND NEW EXCLUSIVE INTERVIEW!

The seemingly popular Ianto Jones. He dead now.

»Letter of the Month...

I didn't think three years ago I'd be writing a letter singing the praises of *Torchwood*. The show has always been a curate's egg in the past – containing a strange mixture of good and bad parts – and the writers' obsession with innuendo and scatological humour often came across as more juvenile than adult. But all that changed with *Children of Earth*, when the series finally came of age. It was a fantastic piece of television that deserves to be mentioned in the same breath as the classic *Quatermass* and also such jewels of modern television as *State of Play* and *Five Days*.

Captivating from start to finish, it was remarkable how the tone shifted almost imperceptibly from light to dark across the five episodes, turning from a fun romp to a chillingly believable depiction of secret deals and betrayal on an unimaginable scale. When a show like *Torchwood* can have you asking yourself 'what would I do in that position?', that's powerful writing.

MIKE LORD WANTAGE

Mike's letter wins him *The Doctor Who Storybook 2010*, out now from Panini price £7.99. Oh, and while we're at it, have a copy of *Doctor Who and the Power of Kroll*.

"Ianto's death left me completely stunned and heartbroken..."

At last! After months of anticpation, we finally got a sneak preview of what Matt Smith and Karen Gillan will look like as the Eleventh Doctor and Amy Pond. So what did you all think of the brand new look... ?

NEXT YEAR'S MODEL

Matt Smith's outfit perfectly captures the Doctor's spirit of both old and young. At first glance, Matt's Doctor appears to be a fresh faced preppy public schoolboy. But look again, and he's clothed like a middle aged geography teacher, or how your grandad might have dressed as a youth. The outfit is brilliantly understated and recalls Indiana Jones and Patrick Troughton's Doctor.

CRAIG POTTER KENT

After seeing the recent photos showing Matt Smith's costume and the new police box exterior, I'm feeling like a kid again. I love his very Troughton-esque outfit, and the Hartnell-era police box shell gave me goose bumps. In fact, the recent photos made me feel that William Hartnell and Patrick Troughton were looking down from the heavens with a sense of pride that a programme they nurtured and maintained is as strong and healthy and just as popular as when they themselves were at the helm of that famous TARDIS.

DAVID McCLEMENTS COLERAINE

I don't think Steven Moffat could have picked a better companion than Karen Gillan for the next series of *Doctor Who*. She just looks amazing! What I like most about Karen's casting is that she's both relatively unknown and also the first Scottish actress to play a companion. I can't wait to see Matt and Karen enter the TARDIS and battle monsters and aliens together!

JOHN ROBERTSON EDINBURGH

Oh, kudos to the costume team, and to Mr Moffat! Matt Smith looks like he's been plucked out of the mental wing of Bletchley Park, where he's been doing a bit too much on the old Enigma machine. Karen Gillan looks... well... *stunning* is about the best word I can come up with. And I was more than a little surprised to see a certain returnee on set. I can't wait!

ANDREW TOMLINSON FACEBOOK

Unfortunately we'll *have* to wait until next year! But meanwhile, if you want to see more of Matt and Karen turn to page 6. And now, *the* TV event of July...

KIDS STUFF

Who can deny that *Torchwood: Children of Earth* was incredible?! What a marvellous storyline, with so many memorable moments. The 456 were easily the creepiest aliens of all time, but the real monsters of the piece were obviously our own government! I was literally yelling at the TV in outrage about how immoral those people were. It was lovely, however, to finally see Nick Briggs' face appearing on television in the *Doctor Who* universe!

EDD WATLING EMAIL

Up until now, I thought *Torchwood* was a show with too much snogging and hardly any shooting. However, after watching *Children of Earth*, I've completely changed my mind. Russell T Davies and the other writers got it spot on. Action, drama, plot, excitement, romance and comedy, it had all these things and more.

DAVID SMITH (10) GLASGOW

I can't believe how fantastic *Torchwood* was. A thrilling script and brilliant acting from all. I was left completely stunned and heartbroken when Ianto died. The tears were literally pouring down my face. It was both beautiful and tragic. I still can't believe he's actually dead! He's going to *have* to return. *Torchwood* without Ianto seems impossible!

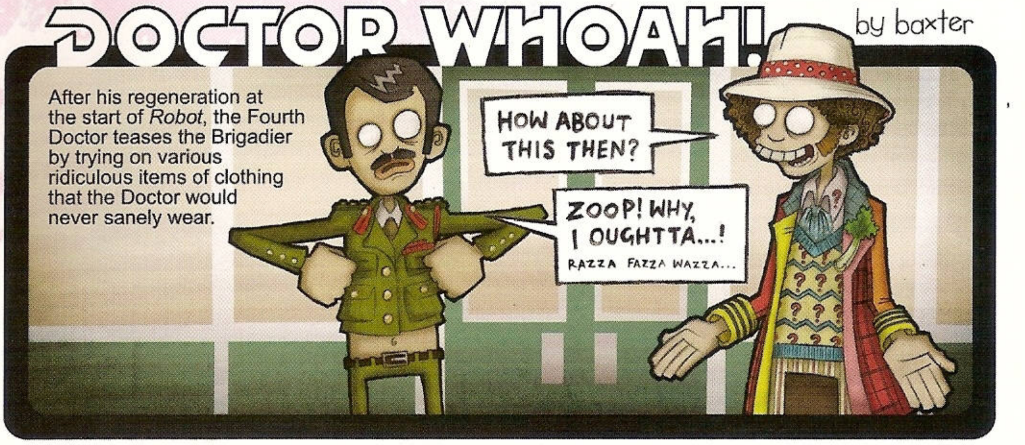
FILIPPA LOCKWOOD (14) LEEDS

Torchwood: Children of Earth was an engrossing, exciting and, at times, disturbing mini-series that kept me hooked for all five nights. Peter Capaldi was brilliant as John Frobisher, a man caught hopelessly out of his depth – his final scene with his family was superbly done. Special mention, too, must go to Susan Brown, who played Bridget Spears with both cold reserve and real humanity. Director Euros Lyn did his usual sterling work behind the camera – I can't wait to see what he's done for Mr Tennant's finale!

JAMES SLOAN EMAIL

I think that *Children of Earth* was by far the best series of *Torchwood*. My wife was in tears come the end, and both my mother and sister (who don't happen to be sci-fi aficionados) thoroughly enjoyed it. Roll on Series Four – there's no way the BBC can afford to let it drop now!

KARL ELWELL PORTSMOUTH


DOCTOR WHOAH!
by baxter
After his regeneration at the start of *Robot*, the Fourth Doctor teases the Brigadier by trying on various ridiculous items of clothing that the Doctor would never sanely wear.
HOW ABOUT THIS THEN?
ZOOP! WHY, I OUGHTTA...! RAZZA FAZZA WAZZA...

AND YOU TEXTED US TO SAY...

ROWAN: 'The Doctor sure likes ginger companions! I love the extras on *The War Games* DVD, especially *Talking About Regeneration*.' • **JED RHODES**: 'The 11th Doctor is in tweed and bow tie – very classic Doctor, very nice; isn't it a little like the Shayde Doctor's costume from the old **DWM** comic strip?' • **ARTHUR** 'Is the BBC drama *Recovery* with David Tennant and Sarah Parish due out on DVD?'

• **BRIAN** 'Hi Beth! I saw **DWM** 411's Katy Manning interview and thought of you. Is this still your mobile number? Pls call soon! Brian xxx' **If you want to text us on anything *Doctor Who*-related, text DRWHO followed by your name and your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.**

*Service Provider: Eckoh (UK), Herts, HP3 9HN.

Children of Earth, was frankly outstanding, in my opinion topping many of the modern *Doctor Who* episodes. If Russell decides to restart *Torchwood* following his departure from *Doctor Who*, more like *Children of Earth*, please!

OLIVER KIDDELL (15) EMAIL

Children of Earth was yet another smashing series of *Torchwood*! My dad, not being a fan of sci-fi programmes, was forced to watch it with me. And guess what? To both his and my family's surprise, he absolutely loved it.

ALEX RUDDOCK FACEBOOK

I was quite simply blown away by *Children of Earth*. OK, one can argue it was derivative in that it clearly had its roots in John Wyndham and Nigel Kneale, but for me it was Russell's finest work so far. Tackling the issues, that surely concern all of us on this wonderful planet of ours, continues the agenda that was set by the founding father of science-fiction in this country, namely HG Wells himself.

SIMON RUDMAN EMAIL

Children of Earth: Day Five. There should have been another way.

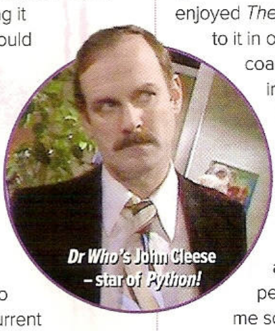
NEIL MCFARLANE AUSTRALIA

No-one *not* like it then? Blimey, who'd have thought? Last issue we asked a panel of TV experts their views on *Doctor Who*. But what did you think of *them*?

■ ART FOR ART'S SAKE?

The latest **DWM** feature, *"...but is it art?"* was simply wonderful. The panel were frequently insightful and incisive. One comment, however, from tabloid journo Ally Ross, galled. Simply dismissing the humour of *Monty Python* as 'utter s**t', is culturally ignorant. The humour might not translate as readily these days, but beyond not finding it funny, surely Ross should have considered the cultural effect which the show has had on all subsequent sketch shows, and beyond. Surely its legacy makes it artful? Anyway. This isn't *Python Monthly*, so may I also offer praise for the current direction of Doctor Who Magazine and the perfect balance of old and new. Keep it up, especially on the features front!

BRENDAN KENNEDY LIMERICK



Dr Who's John Cleese – star of *Python!*

I enjoyed *"...but is it art?"*, but felt that you missed one TV Pundit who would give you a guaranteed win for *Doctor Who*. I refer of course to Harry Hill, whose method of TV quality measurement seems ideal: "But which is best, *Fawlty Towers* or *Doctor Who*? There's only one way to find out... *FIIIIIIIIIIGHT!*"

NEIL JOHNSON FACEBOOK

The article about the quality of *Doctor Who* as a television series was fascinating, speaking as someone who – I guess like many fans – has often tried to judge it objectively... and failed. I can't help but feel though that the team of reviewers didn't manage to give a genuine evaluation, particularly of pre-2005 *Doctor Who*, as they were all so hidebound by their preconceptions of that era.

Ultimately, the article reinforced how risible the idea of trying to quantify 'quality' is, and you can't ask for more than that! To me, it's all about imagination and creativity; and no-one can say *Doctor Who* has ever been short of either of those. In that light, staginess or dubious special effects are irrelevant; that's just a matter of context.

NEIL CLARKE FACEBOOK

Talking of last issue, have you downloaded your free audio story, *The Mists of Time*...?

■ PLAY MISTY FOR ME

I just wanted to write in to say thank you for *The Mists of Time* download from Big Finish. I'd been avoiding *The Companion Chronicles*, thinking they were merely spoken-word books but this has really turned me on to them. Mellifluous, mysterious and ultimately clear and enjoyable, it is an excellent ghost story with an ending that was both moving and bittersweet.

JOLYON STEBBING EMAIL

I just wanted to say how much I enjoyed *The Mists of Time*. I listened to it in one go on a very long coach journey, despite my irritating cousin trying to feed me some awful rock music from his iPod. Katy Manning did a great job, and what a fantastic twist at the end! Thank you **DWM** and Big Finish! Now to persuade the olds to buy me some more...

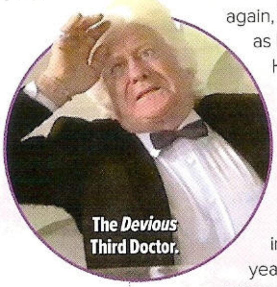
JONI DOWNS (14) MILTON KEYNES

■ ENDGAME

Having finished watching *The War Games* (fabulous DVD by the way 2lentertain!), I settled down in my chair to view one of the many extras, the fan-produced video *Devious*. After watching in awe and confusion for about four minutes, an elderly man suddenly appeared on the screen. It was Jon Pertwee! He looked old and tired, and I felt sad. Then he looked up, with a twinkle in his eye, and started to act. And he became magic!

The white hair and the wrinkles disappeared as the Third Doctor burst onto my television once again, being as fabulous as he was in his day. How fitting that his last performance as the Doctor was the same as his first appearance in 1970 – falling out of the TARDIS into a wood. Over 25 years since he'd started, and he hadn't changed. Still absolutely magic.

GREG WALKER WIDNES



The *Devious* Third Doctor.

Wow, was *The War Games* a surprise! Obviously, a legendary episode in *Doctor Who*, but it was much better than expected. It's mind blowing! The beauty of how the whole story is played out is immense! I actually cried as the Second Doctor whirled away into the inky blackness of uncertainty! Pure perfection from all!

KATIE GRIBBLE EMAIL

I'd never seen *The War Games* before the DVD release, and everything I'd read about it indicated it was a long slog of a story; repetitive and sprawling, important for what it brought to the show's mythology but only really worth seeing for its conclusion.

How wrong they were. What a fantastic epic this story is. Great villains, a pace that never lets up, and some all-time classic moments. People often say *Doctor Who* didn't 'do' emotions before the 2005 series, but the scenes in that last episode, as the Doctor realises that the game's up and he's going to have to say goodbye to his friends, were the most touching I've seen in a long time.

JONATHAN APPLETON HULL

And finally, something else which managed to touch you...

■ THE NAKED TRUTH

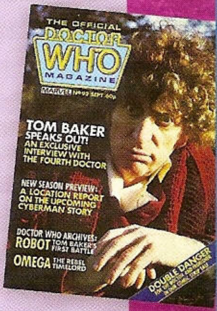
Oh, Neil Harris (*YANA*, **DWM** 411), what have you done? The mental image invoked by your description of Colin Baker's jiggly bottom has been hard to erase. I may need counselling. If David Tennant were to appear less than fully dressed in any future stage production the tickets would sell even faster than those for his *Hamlet* (and many a fan would require resuscitation) – but it has already been done. Mr Tennant bared all a few years ago in *What the Butler Saw*. Photographic evidence exists...

MARGOT SYKES EMAIL

ON THIS MONTH

25 YEARS AGO

Peter Ware has his nose in his copy of **DWM 92**, from August 1984...



THE OFFICIAL
DOCTOR WHO MAGAZINE
MARVEL No 92 SEPT 40p
TOM BAKER SPEAKS OUT! AN EXCLUSIVE INTERVIEW WITH THE FOURTH DOCTOR
NEW SEASON PREVIEW: A LOCATION REPORT ON THE UPCOMING CYBERMAN STORY
DOCTOR WHO ARCHIVES: ROBOT TOM BAKER'S FIRST BATTLE
OMEGA THE REBEL TIMELORD
DOUBLE DANGER

» Recalled!

It's August 1984, and the latest **DWM** boasts an exclusive interview with Tom Baker, an in-depth look at 1974's *Robot* and news of Richard Franklin's return to the role of Mike Yates. What are the chances? *Gallifrey Guardian* reported that Yates' comeback would be at the Edinburgh Fringe Festival in the stage production *Recall Unit: The Great T-Bag Mystery*. The (not entirely serious) play was written by Franklin himself and would feature Nicholas Courtney as Lethbridge-Stewart. Those that saw it will forever have the, er, extraordinary production etched on their brains...

» Doomed?

Meanwhile, on the letters page, readers David Forster and Jeff Johnson of San Jose predicted an untimely end for new companion Peri Brown, played by Nicola Bryant. Although they'd yet to see her episodes (as they were writing from the USA), careful examination of Nicola's body language in photos printed in **DWM** suggested to them that her departure was already on the cards: 'Peri is not long for this or any other world! We are sorry that we had to break it to you like this, and even more sorry that Peri has to die, but we thought you would want to know.' As it turned out, Peri survived her first full season, but was killed off (sort of) in 1986's *The Trial of a Time Lord*. Still, spooky eh?

» Hidden Inferno!

Following the happy news, reported in **DWM** 90, that a colour copy of 1970's *Inferno* had been discovered, reader John Richardson of Ryhill wasn't pleased. He berated the BBC upon learning the less happy news that the story was unlikely to be shown on TV in the UK: "What on earth is the point of searching for the episodes if they are not going to be reshown? They might as well not bother at all." Fortunately, in the coming years, fans would be able to enjoy *Inferno* – first on VHS tape and then later on DVD. We're still waiting for a repeat on terrestrial television, though...

» Renegade Return?

Elsewhere in **DWM** 92, Justin Richards presented an article about the Time Lord Omega, who had appeared in both the tenth and twentieth seasons of *Doctor Who*. 'Omega dissolves in a cascade of sparks,' wrote Justin of the tragic villain's last appearance in 1983's *Arc of Infinity*, 'a sorry end for a being who craved only rest and peace. If it is indeed the end of Omega... Perhaps in the thirtieth season of *Doctor Who*, we shall find out...?' Omega's not been back on TV since and so missed out appearing in *Doctor Who*'s thirtieth season (*aka* 'Series Four') last year. Unless, of course, you're counting the 2009 Specials – in which case maybe there's still time to see the renegade Time Lord return...?

Go wild in the country!

In the second part of **DWM**'s exclusive chat with **Tom Baker**, we learn how to build a perfect bonfire, why Tom owns his own gravestone, and why it's not a good idea to combine drinking and acting. **Jason Arnopp** discovers Tom's world...

"I'm afraid I have no gift for friendship. I quickly get tired of people and off they go. Odd, isn't it, not to have a friend... I haven't even got a dog..." – **Tom Baker, in his autobiography *Who On Earth Is Tom Baker?*, HarperCollins, 1997.**

Tom Baker's grey lurcher Poppy bounds into the woods ahead. We're walking away from the former Fourth Doctor's Sussex house, across his picturesque, sprawling land, as he shows **Doctor Who Magazine** the sights. Having grilled him for *Doctor Who* information [*see last issue – Ed*], we've gladly taken up his invitation of a guided tour, and hope to find out a little more about him as a person. We are, of course, dealing with a gentleman whose middle name would be Enigma if it wasn't Stewart – and a man prone to the kind of tangents which would give mathematicians a migraine. Still, we'll give it our best shot. The chat which follows will hopefully lend insight into his lifestyle these days, while taking in such topics as alcohol, drugs and death. But don't worry, it has a happy ending. Promise.

"All this stuff is ours," says Tom, casually, as we stroll. "Well, not all of it. Twelve acres."

Only twelve? Oh dear.

Thankfully, he chuckles at this ribbing, before nodding at Poppy. "Lurchers are very sweet and soppy. They need a lot of attention. I sometimes go out with her four or five times a day when I'm here. We walk down these woods and I pick up sticks and make little fires. Or prepare fires. I've always liked bonfires. Interesting, that."

The trees swallow us whole, obstructing some of the late-morning sunlight. There's no real path to follow, and the ground is actually quite treacherous – perhaps all the better to keep a nimble 75-year-old like Tom, well, nimble. He's holding something that resembles a walking stick, with a handy park-keeper's spike on the end, which he rarely seems to use like an actual walking stick. He occasionally thwacks a tree with it, though, for no apparent reason.

He owns another handy device, which he calls "a picker-upper. This is what I do for exercise – I've got the picker-upper to grab kindling wood for bonfires, and I stack them up there." He points to a pile of wood, neatly stacked in a triangular formation.

Tom and wife Sue Jerrard have lived here for two years. Before that, they lived in France for a while, and before that, Kent. Roughly a year ago, Tom finally succumbed to owning that dog. Poppy's a lovely example of the species. Fourteen months old, with a merrily wagging tail.

"Ahhhh, yes," says Tom, "It's a wonderful thing to see a happy pet. And we love our cats – we've had them for years. We've got another kitten coming soon. But in the country it's easy, you see. We had cats in France, but when I was in Notting Hill Gate, tearing about the place, I couldn't have had a dog. I could have had a cat. [Tom's ex-wife and screen companion] Lalla Ward had a cat."

Poppy comes running back towards us, greeted by an "'Ello-'ello-'ello!" from Tom.

"Every morning, you see, I come down here. Sometimes at half-past-four, on first light! The light is very dramatic and milky at half-past four."

Good lord – what are you doing up at half-past four, sir?

"Well... if I'm not working, then I go to bed very early. I like to be in bed by the time Channel 4 News comes on, yes. So we have an early dinner, at about quarter-to-six. I then get up in the morning and take Poppy out here. The first dog I've ever had. Now at least, in my old age, I'm enjoying being worshipped by a dog."

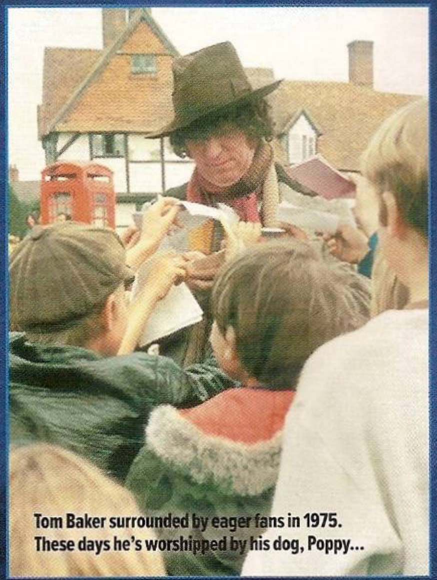
Tom has always enjoyed a spot of adoration, which he rightly continues to receive from fans and always will. A dog's the perfect pet for him, isn't it?

"Yes, adoration and worship! I didn't get a pet before, because I was aware it was an awful responsibility. She's a real drag, in some ways, because you have to think about her all the time. But she's so affectionate, and it's honestly very nice to walk a dog. If I walk on my own, I'm likely to get a bit melancholy, you know?"

Oh, we don't want that!

"No. We *don't* want that," he says, with a faint chuckle. "So when we're down here, and she's chasing rabbits or deer... Poppy wants to be with me all the time, and wants to know where I go when I'm up in my room at the computer. She'd love to be there, you see. Sometimes I've let her up there, and she lies there, looking up at me in that melancholy way which they do. But then they get bold. She looks around and there's my lovely bed... and if you're not careful, she's up on it! Or the furniture. And then, when that happens, you're making a terrible rod for your back. Animals, like children, need to know where they are. Ah. More kindling wood!" He draws my attention to another triangular pile. We'll be seeing many such piles – these woods rather resemble The Baker Witch Project.

> **"It's honestly very nice to walk a dog. If I walk on my own, I'm likely to get a bit melancholy, you know..."**



Tom Baker surrounded by eager fans in 1975. These days he's worshipped by his dog, Poppy...

"Well, you have to put it in heaps like this," he explains, "or you'll always have to walk a long way to find a pile. Branches fall all the time. Anyway, I always take different routes, through here. You see, dogs' great pleasure is their noses. That's the great pleasure of a dog. Food and its nose. When they're sniffing, they're surfing the 'net, so to speak! They think, 'Ah! Squirrel, here!'"

He draws to a sudden halt, as he's prone to do during this expedition, then stares into a large depression in the ground, which contains some kind of vegetation. Hopefully not a Krynoid.

"I don't know what that is," he frowns. "The bluebells have been, and the anemones. Are you a gardener?"

I tell him no, as we start moving again.

"When you're a gardener, you see, you hate lots of things. For example, I've got that gunnera over there, which is quite expensive, but deer come at night and eat it. Gardeners hate deer. They're adorable to look ▸

Tom Baker, at the top of his game, in 1975's *Pyramids of Mars*.

at, though, in the lower fields, among the horses in the early evenings. The fallow deer are very beautiful, but they're buggers for coming round and eating things! Gardeners hate lots of things: aphids, spiders..."

He stops dead again.

"There was a Jon Pertwee story about spiders, wasn't there?"

Yes. 1974's *Planet of the Spiders*, which came directly before *Robot*, your début of the same year. The first episode of *Robot* went out on 28 December – that must have been a hell of a Christmas for you?

"Yeah, I must have watched some of that, because Philip [Hinchcliffe, *Doctor Who* producer] rang me up afterwards – I lived in Notting Hill Gate, then – I had seen it with the girl [Marianne Ford] I was living with at the time. Philip said to me, 'I've just watched it with great joy and I want to welcome you – you are going to be a star'. That felt like a big thing coming from Philip, who was very measured. He was very young in those days. We held him in awe – he was very bright. He'd been to Cambridge and all that type of thing. He was full of very good advice for us. I enjoyed most of my time with Philip very much indeed." He suddenly points at a pile of chunky wood. "These logs... I've got a chap who helps me, because I can't lift those. We've so much woodland, that you always find lots of dead trees."

Is it exhausting, having so much land to manage?

"Well, not really, because you see over there," he says, pointing at a five bar gate. "The farmer lets his cattle come in there, and they'll eat some grass. So do our friend's horses, out there on the field. Now, I'll show you my bonfire. I got that in November."

It has to be said that all this lovely communing with nature feels somewhat at odds with the popular image of Tom Baker as one of the foremost hellraisers of our time. He spent untold years propping up bars in London's Soho with the likes of writer Jeffrey Bernard, painter Francis Bacon and The Colony Room club's owner Ian Board – none of whom are now with us. During his *Doctor Who* years, of course, his love of a libation or two, and certainly the smoking, was kept from the public eye as much as possible, so as not to affect impressionable children.

If Tom was a party animal during his seven years of filming *Doctor Who*, though, how did he manage to keep functioning? Did he ever turn up to the studio with a lousy hangover?

"No, I didn't," he says simply, thwacking another tree. "I had a good head, yeah. But in those days... it's a long time ago, and it's a world that no longer exists. It was a world where wine was available all the time, and hard drinking was a sign of being sociable. An actor who said, 'No thanks, I can't drink, or won't drink' wasn't very interesting, because most of the conversation was fuelled by alcohol and cigarettes. It didn't feel extraordinary when I would rush from rehearsals to Soho, to be in The Colony Room with Bacon, Board or Bernard. That was the life!"

Did you ever have a cheeky one while filming *Doctor Who*?

"Absolutely *not!*" he bellows, shocked by the notion. "I was quite puritanical in some ways, and never drank before or during work. I knew actors who used to go to The Castle pub before they'd go into rehearsal! They'd have a brandy and milk or something like that. So all that behaviour which seems odd now was absolutely ordinary then."

In order to illustrate why drinking while acting is a bad idea, he tells a cautionary tale featuring actress Beatrix Lehmann, who so wonderfully portrayed Professor Emilia Rumford in 1978's *The Stones of Blood*.

"That was a time, you know, when actors in the theatre drank, too. Leading actors had a lot of drink in their dressing room, for their friends who came in, so there was no control over it. Beatrix was once working at the Apollo. Behind that theatre and the Queens Theatre on Shaftesbury Avenue, there was a big pub called The Duke of Wellington. So Beatrix was in a play with big, moody scenes. The actors in those days, if they weren't on early in the play, they used to go to the pub! Beatrix, onstage, was about to go into a soliloquy, when she glanced across the stage and saw a man in full evening dress. She looked at him in amazement, and he looked at her in amazement. Then he looked at his watch and said, 'Christ, I'm in the wrong theatre!' And off he went, to rush around to the other theatre. Because of course, the two stage doors were close together, and there was the pub. So he came out of the pub and went in the wrong door!"

He beams at the memory. "What do I know about anything? But *now*, it seems to me very inconceivable that... I mean, nothing's *inconceivable*... but it seems very improbable that actors would drink during a performance. Audiences are not tolerant of that now, and neither are the other actors. I remember a very famous actor. I met him in a pub, when he was recording that night. I asked him if he wanted a drink and he said, 'No dear, I never drink on the night I'm recording... I'll have a large Macon'. He actually didn't think white wine was a drink! His drink was vodka, and that was his rationalisation. A large Macon was a big glass, and he'd probably had a couple before then!"

That era sounds like wonderful fun, and makes hedonism sound so attractive. But is it, really? What's your attitude towards it now?

"Well, I don't know, because it's entirely different now. The entire attitude has changed towards health – and smoking and drinking in particular. It's amazing to me now to think, 'Did I really smoke cigarettes?', and of course I did smoke them quite heavily. I liked strong cigarettes, too. And when I gave them up, 20 or 25 years ago, it was very, very hard. Now, I wouldn't take a job in a film or in television where I had to smoke a cigarette. I wouldn't do it. Mind you, you wouldn't be *asked* to do it now, because the telly world is a world where nobody smokes or even drinks! It's totally unreal, that, isn't it, because most people still do smoke – young people particularly.

"I spent all these hours in pubs, but pubs have changed. I was doing a commercial, the other day, for some big car company. I was walking through [Soho's] Romily Street and passed a familiar pub, glancing in

Tom with Beatrix Lehmann in 1978's *The Stones of Blood*.

Tom enjoys himself at one of his drinking establishments in the early 1980s. © Rex

through the open windows. I wondered if someone would shout 'Hello Tom!', but not a word. I went along to the Coach & Horses and glanced in – it was about one o'clock in the day and the place was *empty*. I thought, 'Jesus!' I'd stood there with Jeff Bernard and Michael Heath the cartoonist and the *Private Eye* magazine crowd. It's all changed. So I don't go to pubs now, because they're not the same."

So bars are nothing without friends to drink with?

"Well, yes. Pubs were once like clubs for ordinary people. I used to live in a pub called The Grove Tavern in Beauchamp Place, off the Brompton Road, near Harrods. I was a barman, too. At six o'clock in the pub, 'til seven, there was a heavy drinking session there with *terribly* grand people, who lived nearby. They would drink very heavily – cocktails 'til seven o'clock. Then they'd go off to their dinner, and at about half-past nine, a good many of them would be back in the pub for their nightcaps! And that was their little pub – it was *their* club. It was the same for pubs in every area or village. People would tell other people they were sitting in *their* seat! And people knew what they drank, whereas the bar-staff now are not there long enough to know what customers want. It's a different world. There's an entirely different attitude towards work and drink – it's puritanical now. You ask someone if they want a drink and they look at their watch. What the f** has that got to do with anything?! 'Do you want a glass of wine?' and they look at their watch. I always tell them, 'What's that for? Do you want a glass of wine or not?!' It's not like that in Europe. At seven o'clock in the morning, you might see a street-sweeper standing next to a banker – they're both having an espresso and might also have a smart little nip of something!"

"Ask someone if they want a drink, and they look at their watch! What has that got to do with anything?!"

Do you see a dark side to such indulgence?

"The thing is," he says, ducking under a low-hanging bough, "there's a natural impulse in people to do things to change their consciousness! Whether it's bloody cocaine, or crack cocaine, or marijuana, or wine, or whisky. When I was a Catholic boy, there was incense-sniffing! I mean, I *had* to sniff it because I was swinging the incense ball – I was enveloped in clouds of incense! You see, all we know about people taking drugs, or drinks, or whatever they do, we only know about the failures! We only catch the people who can't deal with it. I am acquainted with people who handle drugs *extremely* efficiently, and run quite complicated lives. I was at a party about 18 months ago, with a lot of famous people – I was the only person I'd never heard of – and the guy whose party it was, pointed out the two dealers who were absolutely charming young men. There was nothing skulking or strange about them. They were enchanting and apparently dealt great gear – but I don't do that."

Did you ever?

"No, that sort of thing hasn't appealed to me at all. I was terrified of losing control of myself. But there are plenty of people, and I know a few, who handle things brilliantly. What's desperate is people, in all the classes, who turn to drugs, or turn to booze, out of sheer misery. Their lives are unbearable, so they seek solace."

So you've always approached drinking with a celebratory spirit?

"I have, yes. But my health was always absolutely excellent. Very robust. I had a very good head, so it didn't hammer me that much. I was lucky. My friend Jeff Bernard, who was one of the best alcoholics of his generation – I mean, I could take it better than him. But then, I didn't drink as much as he did. I mean, Ian Board… people came from all over the world to look at his nose! A man who drank two bottles of vodka a day – that's 32 large ones a day. I once asked him if he drank in the mornings. He said, 'Drink in the morning, luvvie? Ohhh, no. I mean, I might have eight or nine lagers, just to stop the shakes… but I don't drink.' He didn't think that was drinking."

So there was a tier above you of hardcore drinkers.

"Oh, yes. Supermen!"

Which perhaps accounts for why you're still with us today?

"Well, when I go past all those places now… it's amazing, as if I'm thinking about someone else. It could be quite a horror story: you see Tom Baker walking along and coming to the Coach & Horses… he blinks… and looks through the window… and then you cut into the pub and see me, as I was 35 years ago! I think to myself, 'Did I really stand there, all the time?' Pubs are a good reference point, because restaurants change all the time."

If you could go into that pub now and give 1974 Tom some advice, what would it be?

"I never give advice to anyone."

Not even yourself, in a hypothetical scenario?

"No. Because I don't like advice. The only advice I like, is the advice I entirely agree with. Which is like most people, isn't it? Most people only listen to, or take in, what they want to hear. If someone knocks at the door and says, 'Would you like to wake up the next day, feeling calm and refreshed, and look at the world fearlessly?', most people would say, 'Are you a bloody Jehovah's Witness? Piss off, I'm watching Newcastle on the telly!' It's a wonderful idea, waking up after a wonderful night's sleep and feeling incredible, but you don't want to hear it. People actually don't like change."

So 1974 Tom wouldn't have appreciated his future self entering the Coach & Horses and holding court?

"Well, you see, the thing with meddling with time… the adventures of *Doctor Who* were terribly funny, weren't they, but terribly illogical, because he had no business interfering with history! How could he do it? It's like that theological argument about a sin, where you say, 'If God knows everything before ▶

Tom Baker gets close to nature – of sorts – in the early 1980s. © Re

“I live in this little paradise, so why would I want to go on tour with a play, all the while missing Sue and Poppy?”

it happens, then when I commit that sin, there's no way I *can't* commit that sin, because God has seen the future'. We used to have these discussions about *Doctor Who*: he couldn't go back and change the battle of Austerlitz, because it wasn't his business! [*Doctor Who* producer] Barry Letts used to take it very seriously: he'd say, 'You can't change history, Tom.' And I'd say, 'I won't change history, but how can we make it funny?'”

While in the world of pubs, did you ever encounter drinkers who resented your fame?

“I occasionally bumped into people who were rather hostile. Not often, thank God, because I was playing such a benevolent part. I've known actors who played big men – Sean Connery, for instance, or Edward Woodward who played [70s hitman] Callan – and they couldn't go out on their own during their heyday! Otherwise, wherever they went... if they walked into a pub for a beer, someone would say, 'Are you Callan? Come on, outside, let's see how hard you are'. I mean, that's terrifying, eh? And Ted Woodward is such a sweet, gentle soul.”

Do you still raise a bit of hell every now and again, or have you mellowed?

“As one gets older and energy goes... for one thing I've got dodgy knees now. Arthritic knees. Although, compared to most people I know – ex-rugby players and things like that, I'm pretty good, really. But you see, now, apart from reading stories on BBC or occasionally being asked to do something on television, I think people now know that they have to approach me pretty personally if I'm going to do something. I live here in this little paradise, so why would I want to go on tour with a play, when all the time I'd be missing [wife] Sue, or little Poppy, or this house, or this woodland? At my age, I don't want... I mean, what would I play? Funny old men!”

He grins at my amusement: “Well, that's right! Cantankerous old men. So I can't be bothered, really. But sometimes, people ring my agent and ask if there's any chance of getting Tom to do a scene in something. And the answer's usually no.” He chuckles. “And yet, I would hotly dispute... I mean, I can't possibly announce that I've retired. Because I have no intention of retiring. I had a hot flush last year, when someone mentioned that *The Archers* had enquired about me. Well, that would be a *marvellous* kind of swansong, wouldn't it, to be in *The Archers*? But it was only an enquiry, and I think they gave it to John Woodvine, or somebody like that. He used to be in *Doctor Who*, didn't he?”

The forthcoming BBC Audio series *Hornets' Nest* has revitalised Tom's interest in promotion. “I guess there'll be a big push from September onwards, when the first episode is released. I'm looking forward to – I hope, if I've got the strength – making a few personal appearances. They're going to package it very well, I think.”

Will you appear at any conventions?

“Well, I might do. Yes, certainly, I might. I occasionally do conventions, you know. I mean, I did do one a few months ago in Essex, with Nick [Courtney]. I'm very, very devoted to Nick, although we don't meet because, of course, we live too far away from each other. Well, I mean, he lives in North London, but I can't be going up to North London – I live in the country now.”

We take a breather, by a perimeter fence. Tom suddenly seems very preoccupied by my right foot.

“You're standing on a wire there,” he intones.

Sadly, the wire doesn't turn out to be a trap laid by Sutekh, triggering one of the evil Osirian's invisible forcefields. Tom's merely concerned I might trip. So what's the wire for?

“When I let the dog out on her own, she's got an electric collar on,” he explains. “There's a current going around all this part of the fencing so she won't cross over. When she gets to the fence, there's a slight buzz. You have to go through the initial agony of the first time they go through the fence. Oh, it's terrible. They scream! But it only takes two goes, and then they learn, you know.”

I've never had a pet, for fear of being too upset when they die. Self-defeating, really.

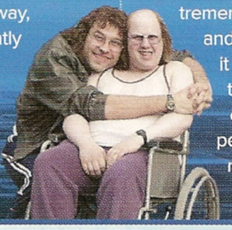
“Well some people do feel that way. But, I mean, the whole of *life* is a question of loss, isn't it? I met a boy in a paper shop the other day. He was only about 16, and he looked rather frail. We were talking, and he said, 'The thing is, Mr Baker, I don't want to grow old.' And he was only 16! But yes, everything is loss. The loss of childhood, the loss of youth, the loss of parents, the loss of... you know, hair! The loss of teeth.

A rare snap from 1979's *The Power of Kroll*.

Britain, Britain, Britain!

In 2001, Tom Baker provided narration for a Radio 4 show named *Little Britain*, starring comics Matt Lucas and David Walliams. It went on to become a smash TV hit, once again propelling Tom's unmistakable voice into millions of households, via broadcast and incredible DVD sales. Knowing Tom's love of suggesting lines, we wondered how much of his narration is improvised. A lot of it sounds very Tom!

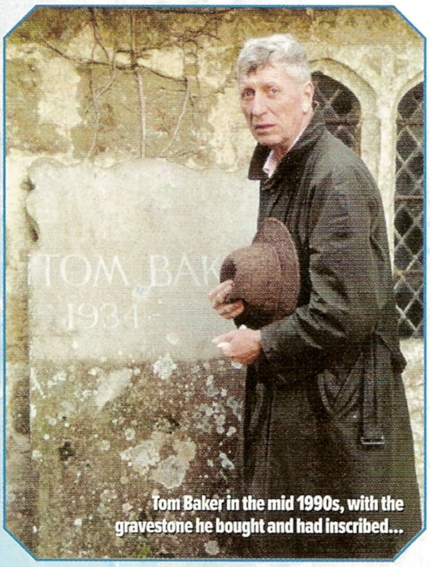
"Well that's because the boys are very clever writers," he says. "But in a way, I *am* like that. Slightly outrageously pompous. The genius of *Little Britain*, is that I'm playing this pompous ass who's totally chauvinistic, but the audience get it straight away, don't they, because it's so over-the-top. If anyone's offended, then Christ, it's a joke! No-one likes to think they haven't got a sense of humour. *Little Britain* is a tremendous show. Matt and David, they gave it to me because they loved me. I'm employed now by people who watched me when they were children!"



Everything is loss, and everything that's precious is a loss. Finally, we don't own anything, do we, because we're defeated by death. We just *have* things. We don't own them, because we have to leave them, because we're on our way somewhere – to oblivion! It's a great terror, isn't it?"

It is, rather. Would it be overstating the case to say you're obsessed with death?

"I'm not obsessed with death. But when you get past 75, you open the paper and see obituaries of contemporaries who are a little bit older or younger than you. I get invited to memorial services, and don't usually go. I went to [*Doctor Who* producer] John Nathan-Turner's and made a little speech, actually. But I very rarely go. And I certainly now can't be bothered with going to funerals. I think the reason why people go to funerals a lot – or *partly* the reason – is that, of course, if you go to other people's funerals, a lot of people might come to yours. Unless, of course, you've lived so long that you outlive them all. It's interesting that a mighty actor like John Gielgud – and Gene Kelly – should leave strict instructions that there be no funeral and no memorial service. Nothing. And so did Francis Bacon, who I knew so well. He left absolute instructions that he should be cremated with no service at all. He said, 'It's the end. Just dispose of me.'"



Tom Baker in the mid 1990s, with the gravestone he bought and had inscribed...

How do you feel about that?

"Well, I sympathise rather with that point of view. The grief of funerals... Look, I had that bridge done. Isn't it sweet?"

We've arrived at a fairly short, and clearly hand-crafted, bridge, which stretches from one river bank to another, with a handrail on one side. Was it made from kindling wood, per chance?

"No, not kindling wood. Although it *could've* been kindling wood. Poppy will probably run through the bloody mud under it. She loves that."

As we head across the bridge, Tom announces, "Here's that bonfire!"

The bonfire looms into view. It's huge. More of a ritualistic pyre, really. Tom's clearly thinking along similar lines...

"I'll tell you what it looks like – something from *The Wicker Man*! Ha ha! But I can't cope with all this, you see, so someone else does it. I just pick up dead saplings or whatever and heap them up."

Forgive the practical ignorance, but how do you start this enormous bonfire without setting the whole wood ablaze?

"Well, because in the Winter when I light them up, I mean, around here, the odd tree will get singed a bit, but they'll come back. Or else you have several. When you burn things like this, you don't do it higgledy-piggledy. What you do is start a small fire, then lay things side by side. And then everything burns. If you leave it higgledy-piggledy, there'll be lots that won't burn, and then you're stuck with all sorts of rubbish."

Hearing Tom Baker say the words "higgledy-piggledy" surely numbers among life's greater joys. Does he enjoy barbeques?

"Well, no – I hate standing around. And people covered in bloody barbeque sauce. I can't bear the sight of people eating, actually – unless of course I'm eating with them, in which case I don't notice it. But when I'm not eating, and you see people eating at barbeques – oh!" He laughs at the horror of it all. "Anyway, we don't need a barbeque, because people can come up on our patio."

Returning to the topic of mortality, is it true that you bought yourself a gravestone, a couple of decades back?

"Oh yeah. It's still over in Kent, where I used to live. I was going to have it sent over to France but the postage was colossal – it's a very big stone. I used to mow the tummies of the dead, in the church next to where I lived, and make sarcastic remarks about the headstone inscriptions. For instance, 'Arthur Simpson: not dead just sleeping', and I'd say, 'You're *dead*, you silly old bugger!' and rev my mower.

"The thing about churches," he continues, launching into fully-fledged Anecdotal Entertainment Mode, "is that they're always begging. Always begging off the poor, of course, because it's the poor who pay for everything. So I offered to give them 100 pounds for an old stone – an old early nineteenth-century, maybe early eighteenth-century, stone, worn flat, leaning against one wall of the church. The deal was struck, as they'd do anything for 100 pounds – I could've bought the *church* for five hundred. A few days later, I was mowing on one side of the church when I heard the chink-chink-chink of a chisel. Walked around the corner and this guy was putting the inscription on the stone of some poor guy who'd just been buried. I said, 'Hello!', and he said, 'Christ! Doctor Who?' I said, 'Yes, I'm Doctor Who'. He was a great fan, and I asked if he wanted to make 30 quid. He said, 'Not half!' I told him I wanted him to put on the gravestone, in big lovely letters, 'Tom Baker, 1934 –'. I didn't want him to put the second date, as I wasn't sure of it yet. It was a beautiful inscription."

But why get it done at all?

"Well, I think it was me actually being bloody-minded with the church. The reason I had it inscribed, was that I thought they might sell it to someone else. I wanted to get my mark on it, because it belonged to me! At that time, where I lived, in a very beautiful old Victorian school. I saw my life being spent there, and I was going to be buried in that graveyard."

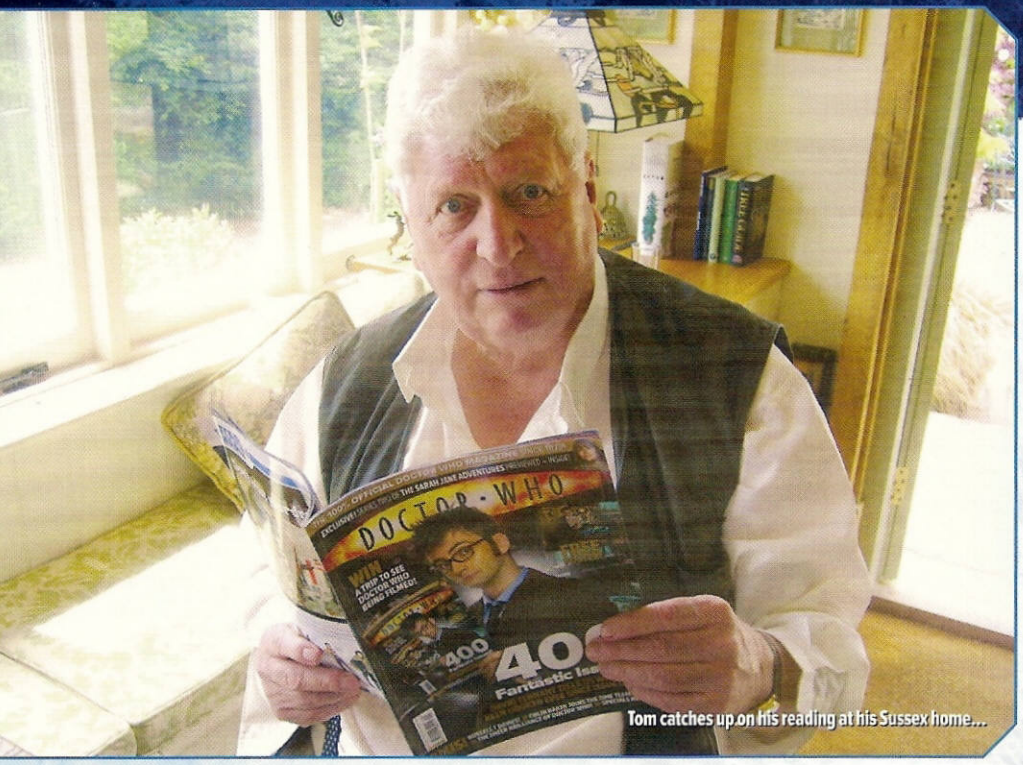
Did you buy a grave too, then?

"You can't do that – I tried! Nowadays, in these egalitarian times, you see, you can't do it. They say you can book a plot, but you can't choose it, because that's elitist."

It's just political correctness gone mad.

"Absolutely gone mad. One day – here's a story for you – I was mowing outside the church and over the wall, I could see someone standing by my gravestone. I thought, 'If he's having a slash on my bloody gravestone I'll give him a right bollocking!' I was doing quite a long strip of lawn, so when I came back for the next one, he was *kneeling* by my gravestone! My blood ran cold. Eventually, of course, a terrifying thing happened. I stopped by him, and said hello. He said hello back. I switched off the engine and he said, 'I've just been putting flowers on your grave'. How odd.

© Mirrorpix



Tom catches up on his reading at his Sussex home...

"The other day, I saw my name on the internet: 'Tom Baker, actor and comedian.' I was rather chuffed..."

◀ Couldn't he see I was standing there, very corporeal, by a Honda mower?

"So I said, 'Good, good', which is what you say when you're faced with a lunatic. He asked if I liked forget-me-nots and I said they were my favourite. 'Oh good', he said – I've just laid some forget-me-nots on your grave. It's so, so sad!'"

I don't believe he said that, for a moment!

"He did! He did! So I said, 'Ah yes, well there you are', then turned and walked away, towards the house where I lived. I looked back over my shoulder and there he was, waving. There was a lot of hillside to walk up and I thought, 'Christ, he's going to be waving forever'. But that chilled me. Talking to me about my death. Did he think I was a revenant?"

Do you have any thoughts on a gravestone inscription to match that of comic Spike Milligan?

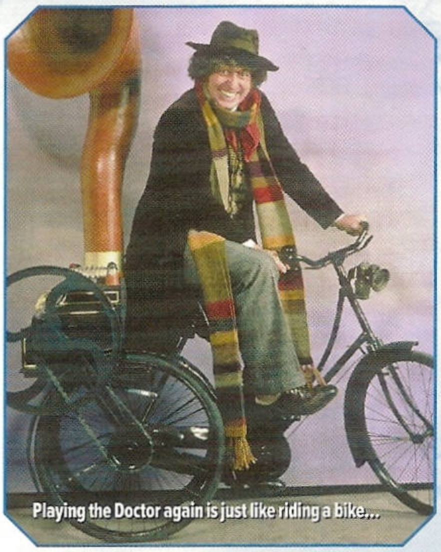
"It was quite droll, wasn't it, his? 'I told you I wasn't feeling well'. Perhaps I might have 'I want a second opinion'. Or 'This is not all it's cracked up to be'! I don't know. But you can't do things like that anymore. Spike got away with it because he was famous."

And you're not?

"Well, I think now, they're more touchy. They dictate the style of inscriptions. Actually, the whole of monumental art has disappeared because of money and correctness. You must have seen in some fantastic graveyards in North London – especially around Muswell Hill, or Highgate – there were fabulous stones, but now the whole style and layout of stones in municipal graveyards, and ordinary church ones, is all to do with the *tosser* who bloody mows the lawn! So they're all the same, in the same line. Whereas they used to be a lovely higgledy-piggledy way of doing it. You don't see deliberately amusing things on gravestones, not usually. Poor melancholy Spike, being wry until the very end."

We probably don't talk about death enough in this country, do we?

"It's quite a different thing in different generations. When young people lose a friend, they're overcome with grief, aren't they? No-one can imagine being dead – it's rather like someone asking you to imagine being asleep! 'What it's like being asleep?' And you say, 'I don't know – I'm asleep!' We all know we're going to die, and the only certainty in life is death. And taxes. And yet we can't imagine it! Every now and again, we're shattered by the sense of loss at losing a friend, or a lover. It brings it home, doesn't it? As one gets older... a friend of ours died recently, aged 54. He had his lunch, went inside to watch the rugby or something, then his wife went in with a cup of coffee for him, and he was dead. He was *adored* in this country – a very famous vet, and that shocked everyone."



Playing the Doctor again is just like riding a bike...

Is it good to deal with death by talking or joking about it?

"Yeah, I'll make jokes. But it would depend. You wouldn't really talk about death in a pub, would you?" He laughs loudly at the thought. "And you wouldn't really talk about death, in a loud voice, in a hospital!" Another laugh. "And I don't know if the readers of **Doctor Who Magazine** want to read too much about death..."

Looking back on his existence so far, does Tom think he's lived the best of all possible lives? He stops walking, to give this some thought.

"Um... the thing about living a life... I mean, I say this very humbly, because of course I don't *know*. But it seems to me that life is largely accidents. George C Scott once said, in a film [1978's *Movie Movie*], 'It's amazing, the theatre. One minute you're standing in the wings, the next you're wearing them'! Existence is a series of accidents, in which people pretend or think they're in charge of things, when they're often not. Political events, terrible social upheavals, weather, illness, accidents... one minute you're okay, then BANG! A local woman here ran into a deer, two or three Sundays ago. A big deer. It came through the windscreen and the woman was hideously injured. And you think: on a Sunday morning, at half-past six! So I don't know anything about the life I've lived. I think I've done the best I can."

So you *think* you've had a good life?

"Yes, that's right. I think of [late *Dad's Army* actor] John Le Mesurier, with his incomparable, light way of comedy. His wife Liz told me that, when he was dying, quite peacefully, his last words were, 'Well, I suppose it's all been rather wonderful...' I mean, that was John. It was the 'I suppose'!" He laughs. "He wasn't certain and he didn't want to be bossy about it."

After the relatively brief, but wonderful, time I've spent with Tom today, my overriding impression is of a more settled and centred man than we might have expected, given his reputation for pop-eyed, off-the-wall eccentricity. On another day, he might perhaps be quite different – and, of course, if anyone ever fully figured out what makes Tom Baker tick, the Earth would surely topple off its axis. Or at least become a slightly less intriguing place.

"There's no doubt about it. As I get older, I'm much more resigned to my age," he admits. "There's nothing I can do about it, so I just have to take it, and try to be cheerful about it. All my life, I've tried to be cheerful."

You generally have been, haven't you?

"Yes, I think so. I think so. The other day, quite by accident, I saw my name on the internet. I was described as 'Tom Baker, actor and comedian'. I was rather chuffed about that! So have you got enough stuff? If you haven't... just make it up."

We're heading back the way we came now, in the general direction of Tom's car, with which he'll kindly ferry me, *through time and space*, to a nearby train station. The conversation meanders back to religion, one of Tom's favourite subjects, with which we started, two-and-a-half hours ago.

"I sometimes read religious books like The Bible," he says, "because I do find it very funny – especially the Old Testament. Although a lot of people would think that Jesus was a terrible show-off. All that walking on water stuff, and the great big picnic, feeding the five thousand. Doing a Paul Daniels with two loaves and three fishes! Ha ha! It was very impressive. The greatest miracle of all was turning water into wine."

But could Jesus rumble up 50 tonnes of kindling wood? I don't think so.

"Ha ha! He had a very influential father, though. Ha. Of course, the amazing joke about existence, according to religion – and a sick joke it is too – is that this life is not 'the deal'. 'The deal' is actually when you die. So you say, 'Oh really? I've got to die before I go to Heaven?' And they say, 'Afraid so, yeah.'"

So your whole attitude to life is...

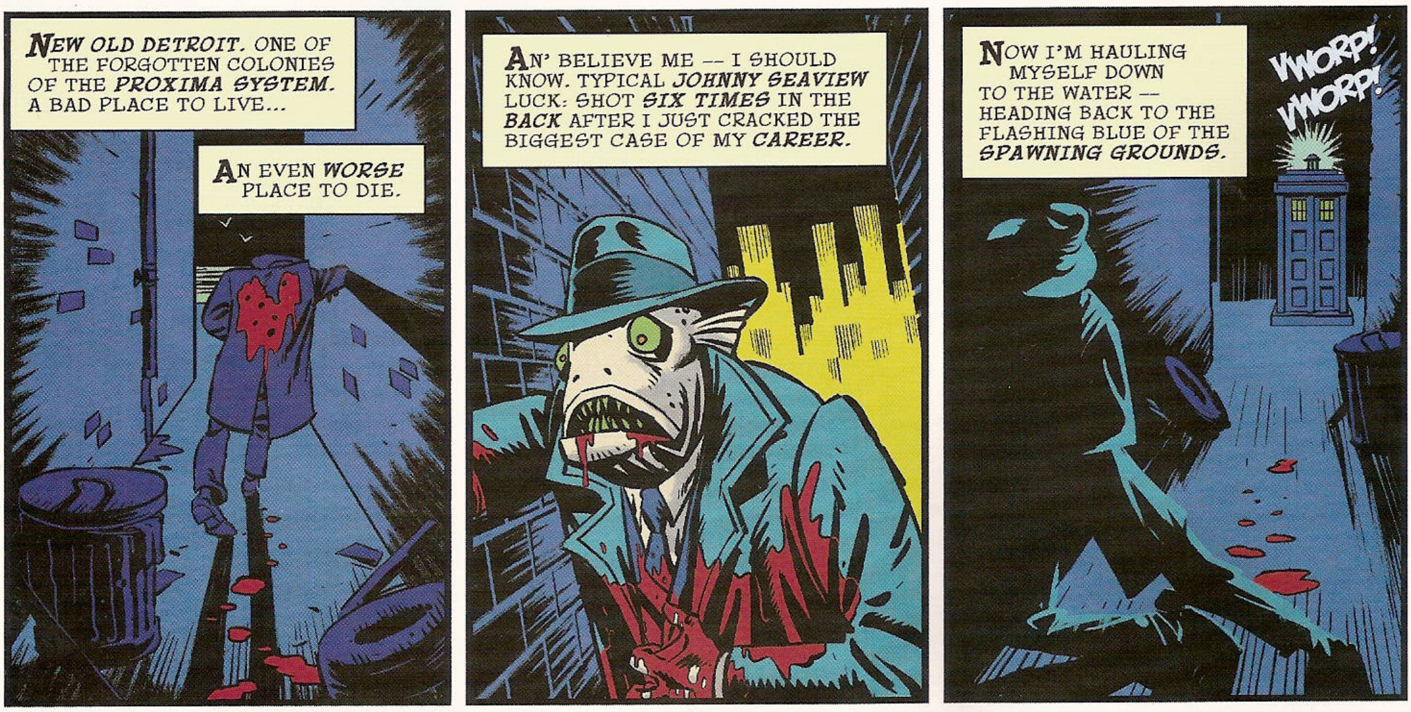
"... That *this* is the deal!"

He grins a vintage Tom Baker grin, as wide as the horizon. "Yeah. It is. This is the deal."

His fruity laughter reverberates as we leave the woods, back out into sunlight which seems significantly brighter than before...

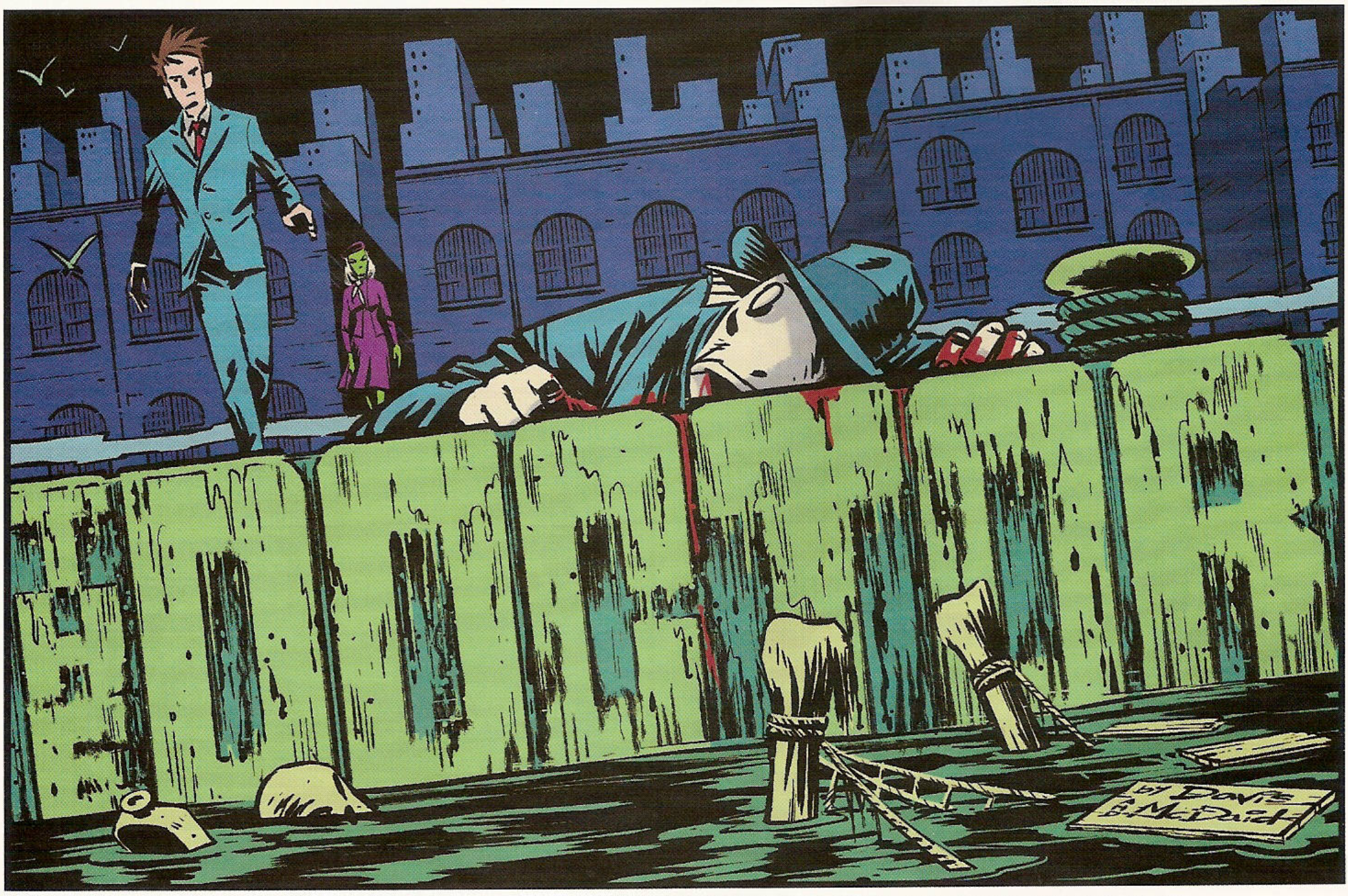
Comic Book Section

Action
Adventure
Time Travel

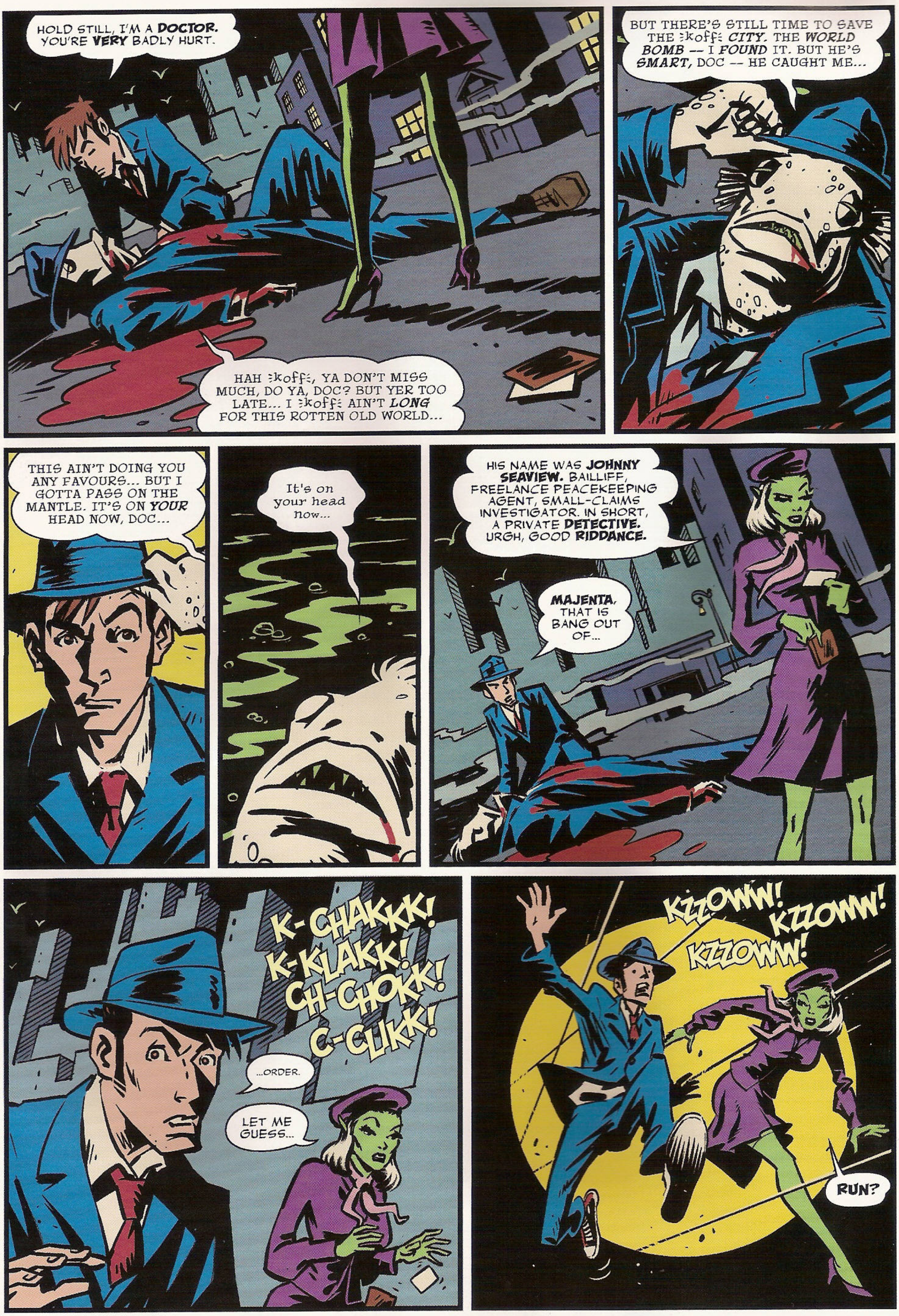

NEW OLD DETROIT. ONE OF THE FORGOTTEN COLONIES OF THE PROXIMA SYSTEM. A BAD PLACE TO LIVE...
AN EVEN WORSE PLACE TO DIE.
AN' BELIEVE ME -- I SHOULD KNOW. TYPICAL JOHNNY SEAVIEW LUCK: SHOT SIX TIMES IN THE BACK AFTER I JUST CRACKED THE BIGGEST CASE OF MY CAREER.
NOW I'M HAULING MYSELF DOWN TO THE WATER -- HEADING BACK TO THE FLASHING BLUE OF THE SPAWNING GROUNDS.
VWORP! VWORP!

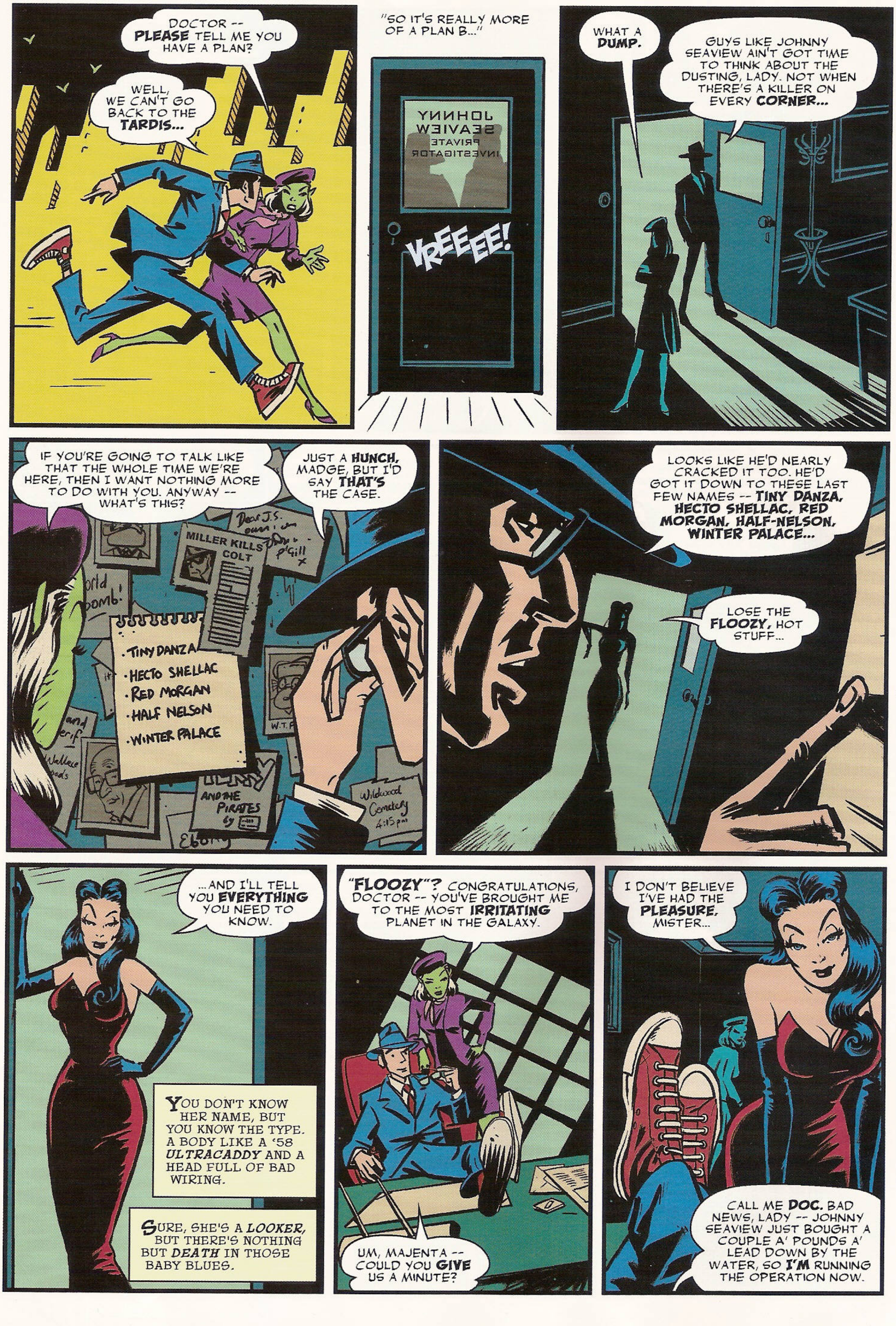
HEADING FOR...

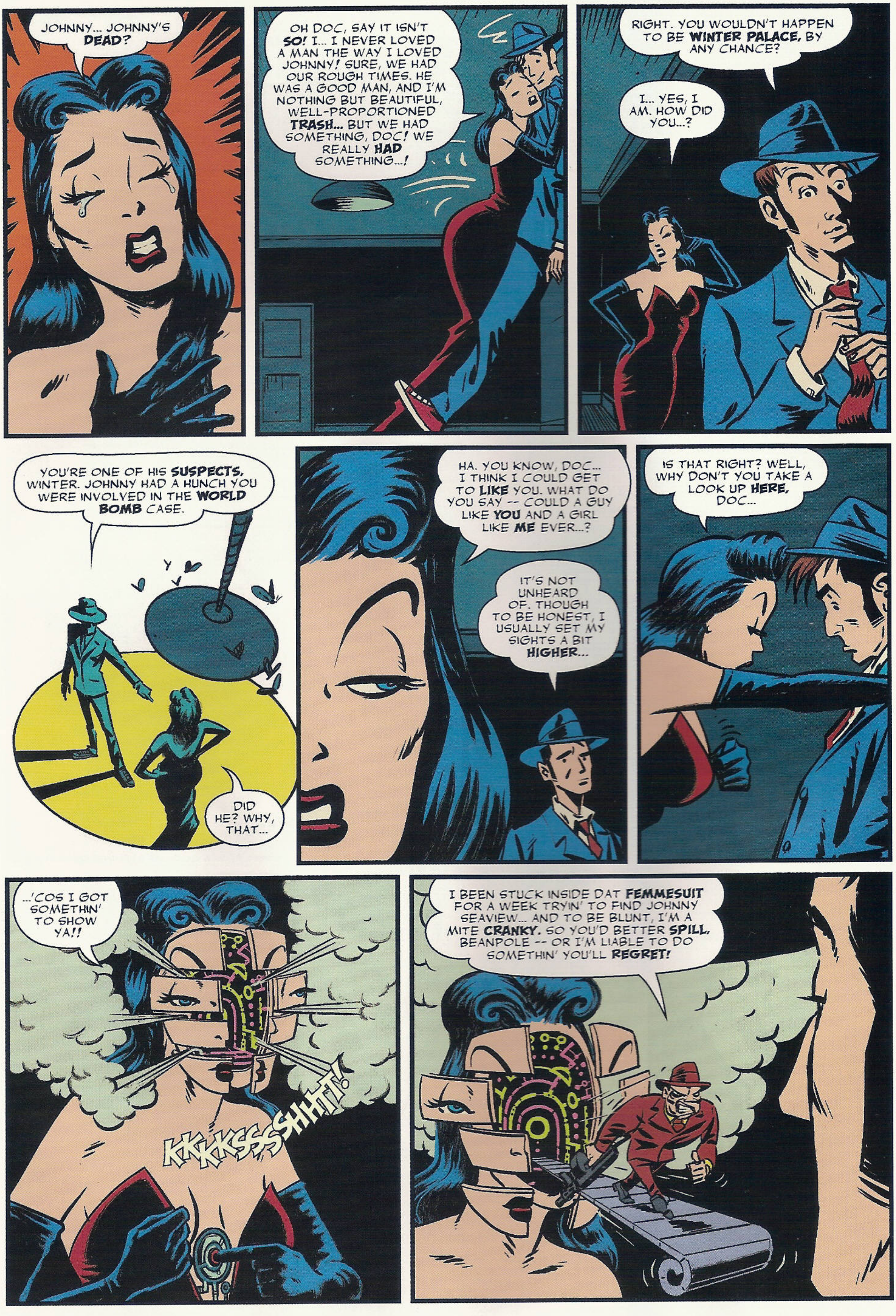
THE DEEP HEREAFTER

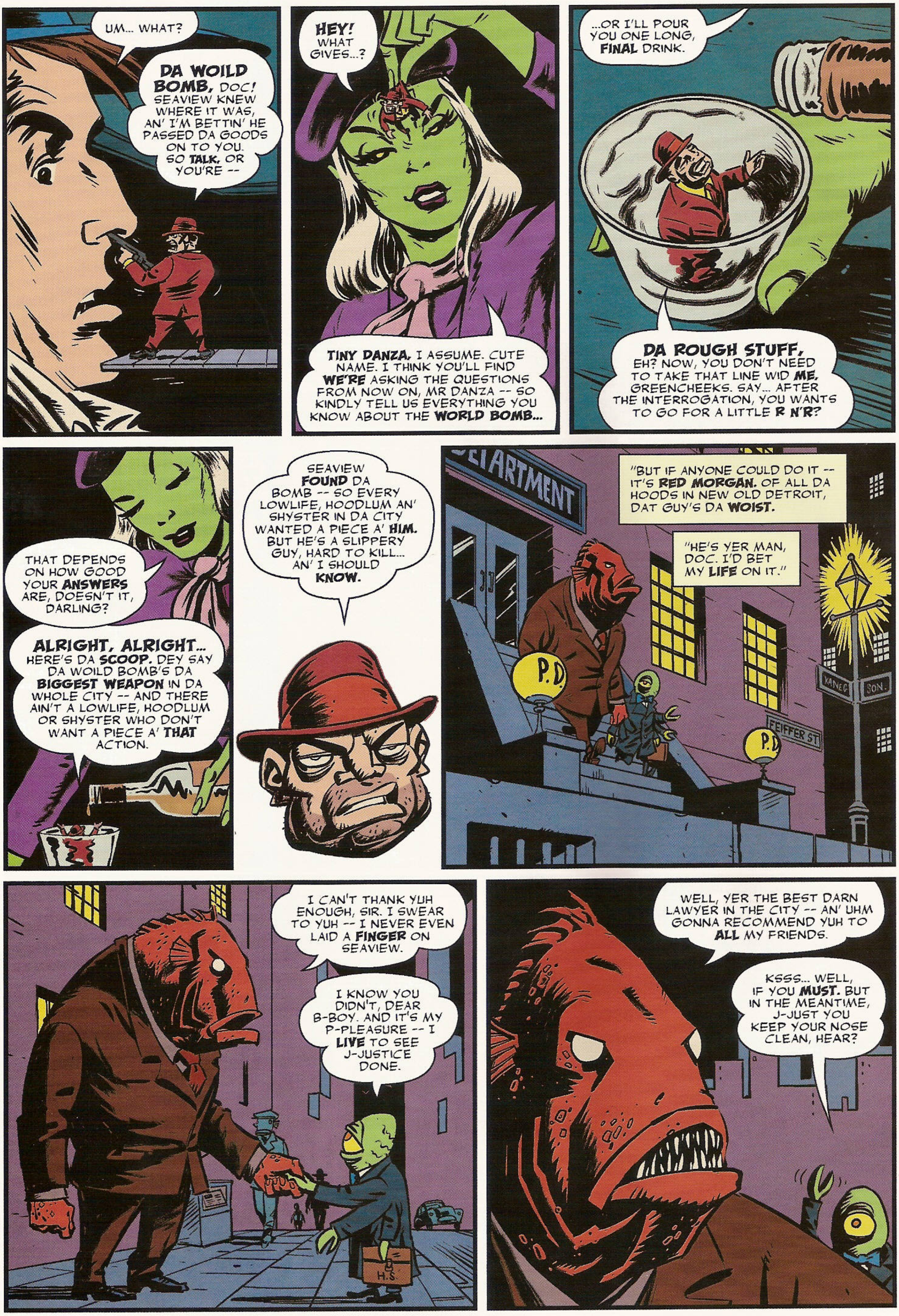

by Davis & McDaid

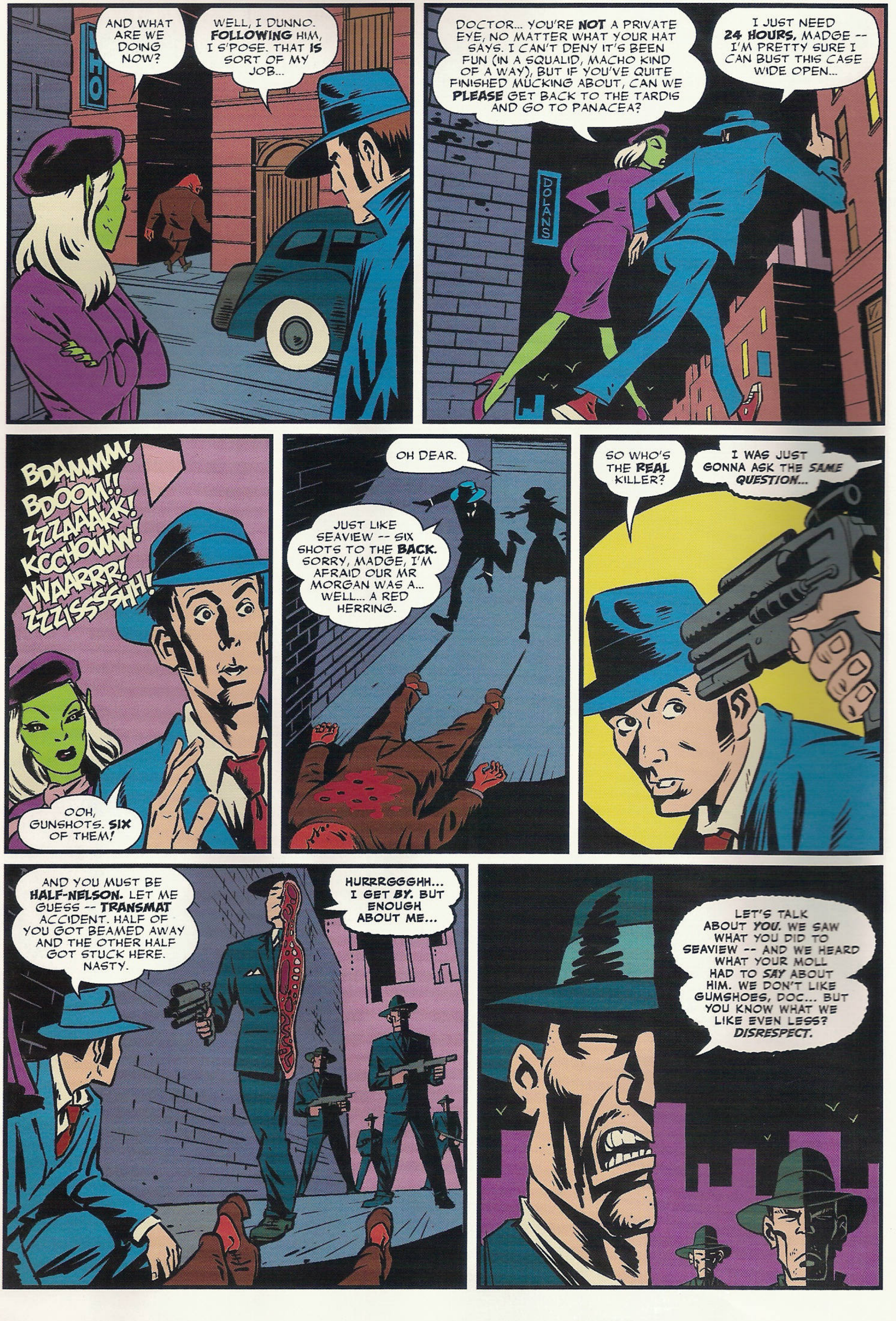
STORY: **DAN McDAID** · ART: **ROB DAVIS** · COLOURS: **JAMES OFFREDI & ROB DAVIS** · LETTERS: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & SCOTT GRAY**

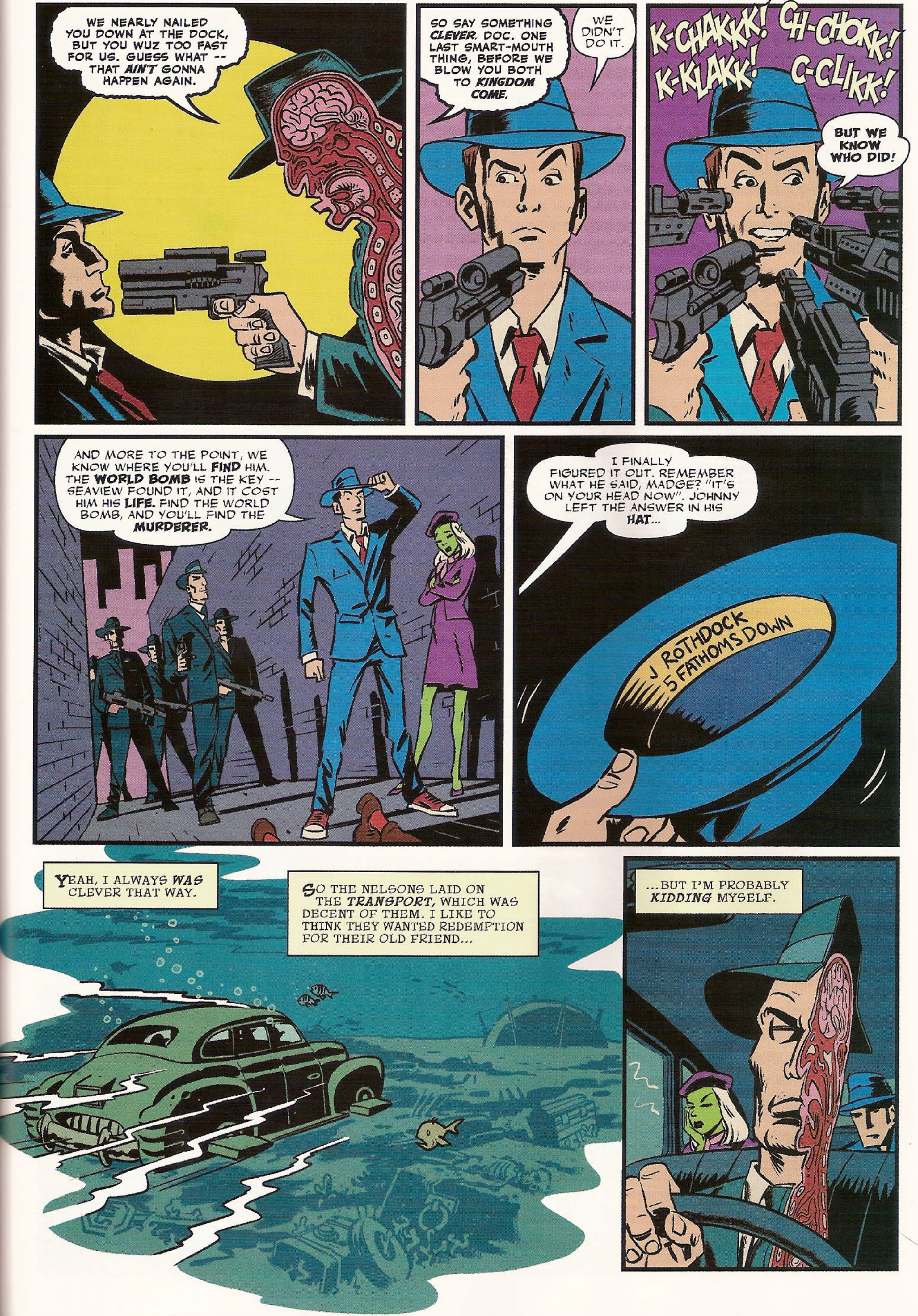

HOLD STILL, I'M A **DOCTOR.** YOU'RE **VERY** BADLY HURT.
HAH ⁝koff⁝, YA DON'T MISS MUCH, DO YA, DOC? BUT YER TOO LATE... I ⁝koff⁝ AIN'T *LONG* FOR THIS ROTTEN OLD WORLD...
BUT THERE'S STILL TIME TO SAVE THE ⁝koff⁝ *CITY.* THE *WORLD BOMB* -- I *FOUND* IT. BUT HE'S *SMART,* DOC -- HE CAUGHT ME...
THIS AIN'T DOING YOU ANY FAVOURS... BUT I GOTTA PASS ON THE MANTLE. IT'S ON *YOUR* HEAD NOW, DOC...
It's on your head now...
HIS NAME WAS **JOHNNY SEAVIEW.** BAILLIFF, FREELANCE PEACEKEEPING AGENT, SMALL-CLAIMS INVESTIGATOR. IN SHORT, A PRIVATE **DETECTIVE.** URGH, GOOD **RIDDANCE.**
MAJENTA, THAT IS BANG OUT OF...
K-CHAKKK! K-KLAKK! CH-CHOKK! C-CLIKK!
...ORDER.
LET ME GUESS...
KZZOWW! KZZOWW! KZZOWW!
RUN?

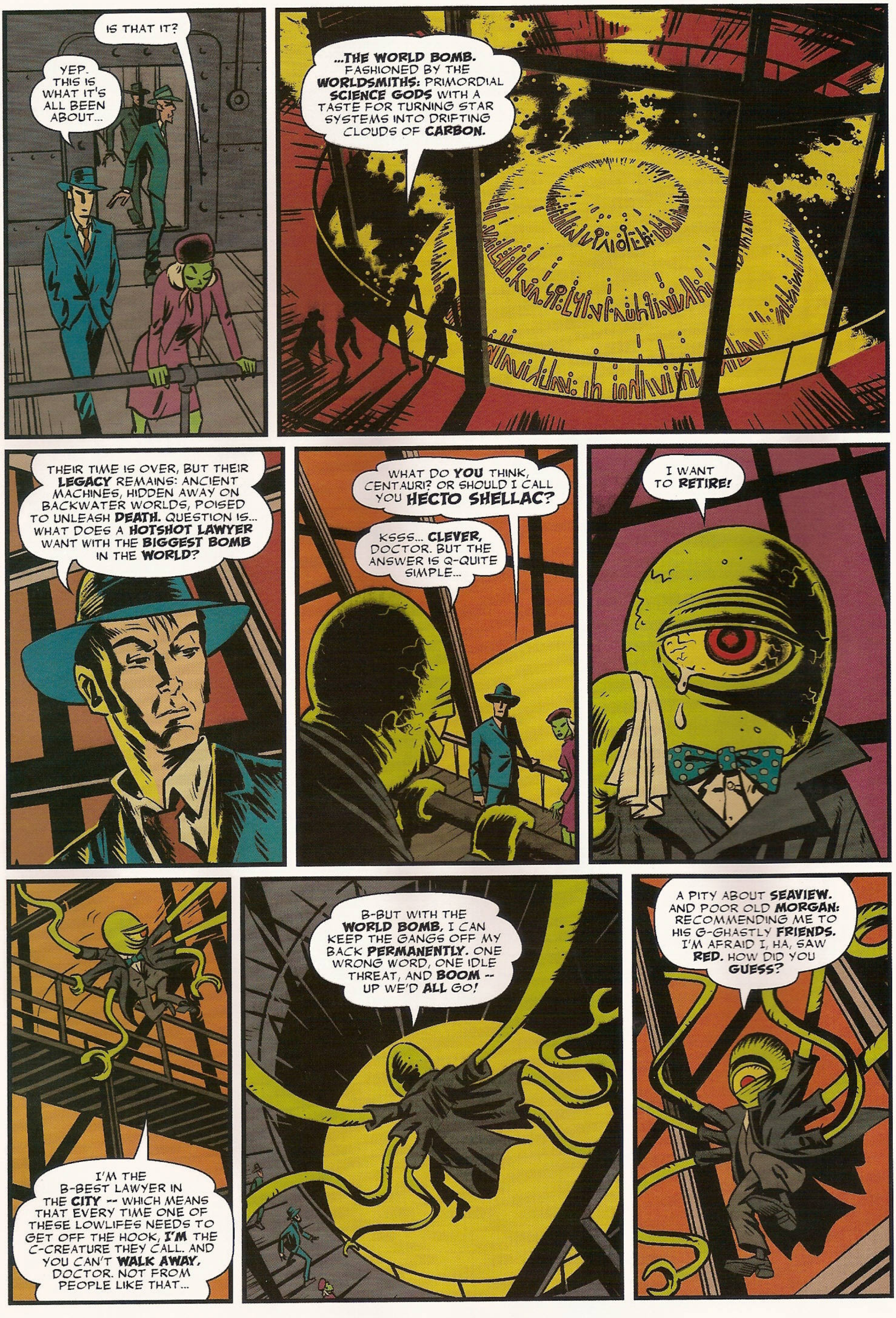

DOCTOR -- PLEASE TELL ME YOU HAVE A PLAN?
WELL, WE CAN'T GO BACK TO THE TARDIS...
"SO IT'S REALLY MORE OF A PLAN B..."
JOHNNY SEAVIEW PRIVATE INVESTIGATOR
VREEEEE!
WHAT A DUMP.
GUYS LIKE JOHNNY SEAVIEW AIN'T GOT TIME TO THINK ABOUT THE DUSTING, LADY. NOT WHEN THERE'S A KILLER ON EVERY CORNER...
IF YOU'RE GOING TO TALK LIKE THAT THE WHOLE TIME WE'RE HERE, THEN I WANT NOTHING MORE TO DO WITH YOU. ANYWAY -- WHAT'S THIS?
JUST A HUNCH, MADGE, BUT I'D SAY THAT'S THE CASE.
MILLER KILLS COLT
TINY DANZA
HECTO SHELLAC
RED MORGAN
HALF NELSON
WINTER PALACE
AND THE PIRATES
Wildwood Cemetery 4:15pm
LOOKS LIKE HE'D NEARLY CRACKED IT TOO. HE'D GOT IT DOWN TO THESE LAST FEW NAMES -- TINY DANZA, HECTO SHELLAC, RED MORGAN, HALF-NELSON, WINTER PALACE...
LOSE THE FLOOZY, HOT STUFF...
...AND I'LL TELL YOU EVERYTHING YOU NEED TO KNOW.
YOU DON'T KNOW HER NAME, BUT YOU KNOW THE TYPE. A BODY LIKE A '58 ULTRACADDY AND A HEAD FULL OF BAD WIRING.
SURE, SHE'S A LOOKER, BUT THERE'S NOTHING BUT DEATH IN THOSE BABY BLUES.
"FLOOZY"? CONGRATULATIONS, DOCTOR -- YOU'VE BROUGHT ME TO THE MOST IRRITATING PLANET IN THE GALAXY.
UM, MAJENTA -- COULD YOU GIVE US A MINUTE?
I DON'T BELIEVE I'VE HAD THE PLEASURE, MISTER...
CALL ME DOC. BAD NEWS, LADY -- JOHNNY SEAVIEW JUST BOUGHT A COUPLE A' POUNDS A' LEAD DOWN BY THE WATER, SO I'M RUNNING THE OPERATION NOW.

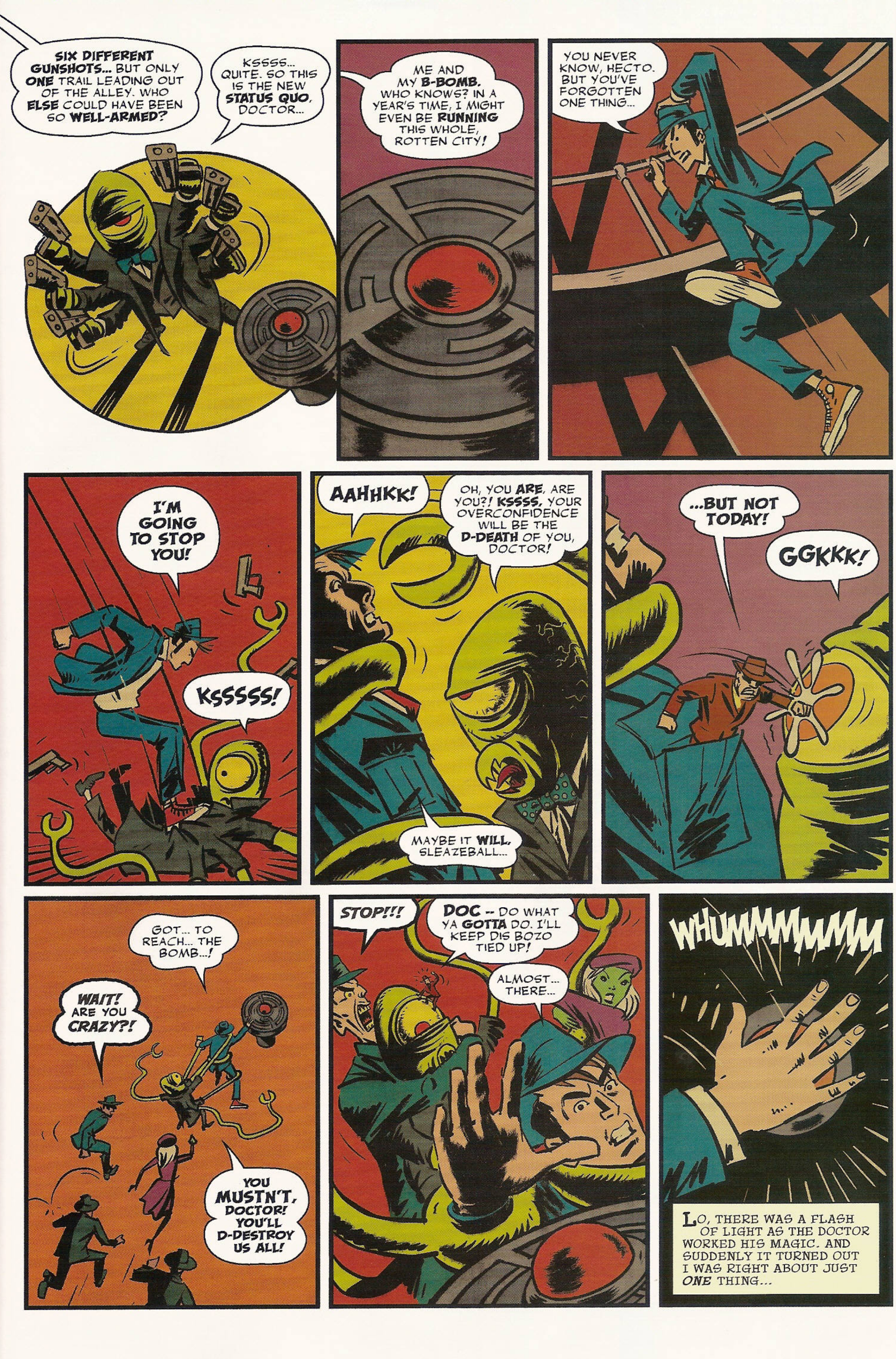

JOHNNY... JOHNNY'S **DEAD**?
OH DOC, SAY IT ISN'T **SO!** I... I NEVER LOVED A MAN THE WAY I LOVED JOHNNY! SURE, WE HAD OUR ROUGH TIMES. HE WAS A GOOD MAN, AND I'M NOTHING BUT BEAUTIFUL, WELL-PROPORTIONED **TRASH...** BUT WE HAD SOMETHING, DOC! WE REALLY **HAD** SOMETHING...!
RIGHT. YOU WOULDN'T HAPPEN TO BE **WINTER PALACE**, BY ANY CHANCE?
I... YES, I AM. HOW DID YOU...?
YOU'RE ONE OF HIS **SUSPECTS**, WINTER. JOHNNY HAD A HUNCH YOU WERE INVOLVED IN THE **WORLD BOMB** CASE.
DID HE? WHY, THAT...
HA. YOU KNOW, DOC... I THINK I COULD GET TO **LIKE** YOU. WHAT DO YOU SAY -- COULD A GUY LIKE **YOU** AND A GIRL LIKE **ME** EVER...?
IT'S NOT UNHEARD OF. THOUGH TO BE HONEST, I USUALLY SET MY SIGHTS A BIT **HIGHER...**
IS THAT RIGHT? WELL, WHY DON'T YOU TAKE A LOOK UP **HERE**, DOC...
...'COS I GOT SOMETHIN' TO SHOW YA!!
KKKKSSSSHHHT!
I BEEN STUCK INSIDE DAT **FEMMESUIT** FOR A WEEK TRYIN' TO FIND JOHNNY SEAVIEW... AND TO BE BLUNT, I'M A MITE **CRANKY**. SO YOU'D BETTER **SPILL**, BEANPOLE -- OR I'M LIABLE TO DO SOMETHIN' YOU'LL **REGRET!**

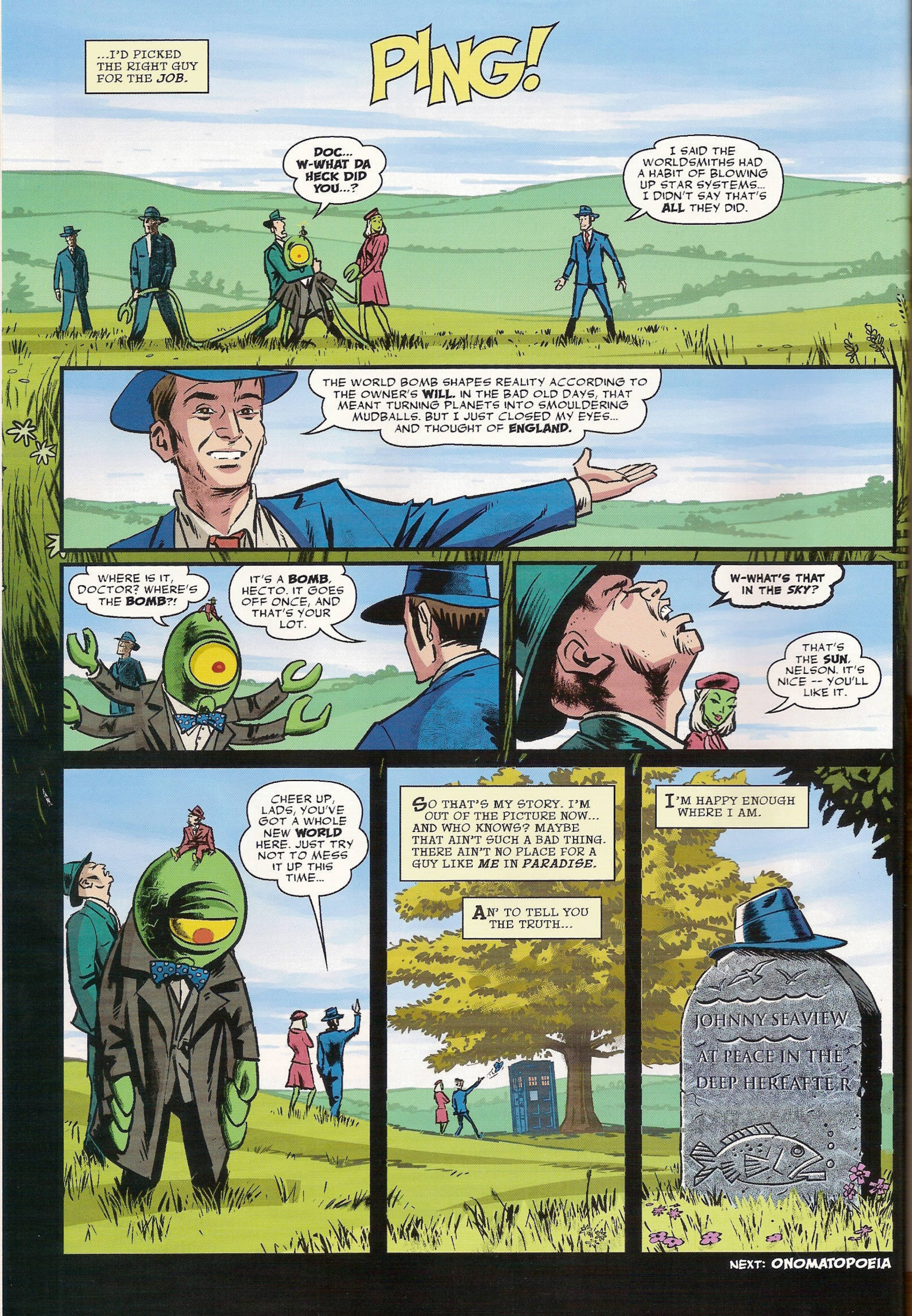

UM... WHAT?
DA WOILD BOMB, DOC! SEAVIEW KNEW WHERE IT WAS, AN' I'M BETTIN' HE PASSED DA GOODS ON TO YOU. SO TALK, OR YOU'RE --
HEY! WHAT GIVES...?
TINY DANZA, I ASSUME. CUTE NAME. I THINK YOU'LL FIND WE'RE ASKING THE QUESTIONS FROM NOW ON, MR DANZA -- SO KINDLY TELL US EVERYTHING YOU KNOW ABOUT THE WORLD BOMB...
...OR I'LL POUR YOU ONE LONG, FINAL DRINK.
DA ROUGH STUFF, EH? NOW, YOU DON'T NEED TO TAKE THAT LINE WID ME, GREENCHEEKS. SAY... AFTER THE INTERROGATION, YOU WANTS TO GO FOR A LITTLE R N'R?
THAT DEPENDS ON HOW GOOD YOUR ANSWERS ARE, DOESN'T IT, DARLING?
ALRIGHT, ALRIGHT... HERE'S DA SCOOP. DEY SAY DA WOILD BOMB'S DA BIGGEST WEAPON IN DA WHOLE CITY -- AND THERE AIN'T A LOWLIFE, HOODLUM OR SHYSTER WHO DON'T WANT A PIECE A' THAT ACTION.
SEAVIEW FOUND DA BOMB -- SO EVERY LOWLIFE, HOODLUM AN' SHYSTER IN DA CITY WANTED A PIECE A' HIM. BUT HE'S A SLIPPERY GUY, HARD TO KILL... AN' I SHOULD KNOW.
EPARTMENT
"BUT IF ANYONE COULD DO IT -- IT'S RED MORGAN. OF ALL DA HOODS IN NEW OLD DETROIT, DAT GUY'S DA WOIST.
"HE'S YER MAN, DOC. I'D BET MY LIFE ON IT."
P.D.
P.D
FEIFFER ST
SON.
I CAN'T THANK YUH ENOUGH, SIR. I SWEAR TO YUH -- I NEVER EVEN LAID A FINGER ON SEAVIEW.
I KNOW YOU DIDN'T, DEAR B-BOY. AND IT'S MY P-PLEASURE -- I LIVE TO SEE J-JUSTICE DONE.
H.S.
WELL, YER THE BEST DARN LAWYER IN THE CITY -- AN' UHM GONNA RECOMMEND YUH TO ALL MY FRIENDS.
KSSS... WELL, IF YOU MUST. BUT IN THE MEANTIME, J-JUST YOU KEEP YOUR NOSE CLEAN, HEAR?


AND WHAT ARE WE DOING NOW?
WELL, I DUNNO. **FOLLOWING** HIM, I S'POSE. THAT **IS** SORT OF MY JOB...
HO
DOCTOR... YOU'RE **NOT** A PRIVATE EYE, NO MATTER WHAT YOUR HAT SAYS. I CAN'T DENY IT'S BEEN FUN (IN A SQUALID, MACHO KIND OF A WAY), BUT IF YOU'VE QUITE FINISHED MUCKING ABOUT, CAN WE **PLEASE** GET BACK TO THE TARDIS AND GO TO PANACEA?
I JUST NEED **24 HOURS,** MADGE -- I'M PRETTY SURE I CAN BUST THIS CASE WIDE OPEN...
DOLANS
BDAMMM! BDOOM!! ZZZAAAKK! KCCHOWW! WAARRR! ZZZISSSSHH!
OOH, GUNSHOTS. **SIX** OF THEM!
OH DEAR.
JUST LIKE SEAVIEW -- SIX SHOTS TO THE **BACK.** SORRY, MADGE, I'M AFRAID OUR MR MORGAN WAS A... WELL... A RED HERRING.
SO WHO'S THE **REAL** KILLER?
I WAS JUST GONNA ASK THE *SAME QUESTION...*
AND YOU MUST BE **HALF-NELSON.** LET ME GUESS -- **TRANSMAT** ACCIDENT. HALF OF YOU GOT BEAMED AWAY AND THE OTHER HALF GOT STUCK HERE. NASTY.
HURRRGGGHH... I GET **BY.** BUT ENOUGH ABOUT ME...
LET'S TALK ABOUT *YOU.* WE SAW WHAT YOU DID TO SEAVIEW -- AND WE HEARD WHAT YOUR MOLL HAD TO *SAY* ABOUT HIM. WE DON'T LIKE GUMSHOES, DOC... BUT YOU KNOW WHAT WE LIKE EVEN LESS? *DISRESPECT.*


WE NEARLY NAILED YOU DOWN AT THE DOCK, BUT YOU WUZ TOO FAST FOR US. GUESS WHAT -- THAT *AIN'T* GONNA HAPPEN AGAIN.
SO SAY SOMETHING *CLEVER*, DOC. ONE LAST SMART-MOUTH THING, BEFORE WE BLOW YOU BOTH TO *KINGDOM COME*.
WE DIDN'T DO IT.
K-CHAKKK! CH-CHOKK! K-KLAKK! C-CLIKK!
BUT WE KNOW WHO DID!
AND MORE TO THE POINT, WE KNOW WHERE YOU'LL **FIND** HIM. THE **WORLD BOMB** IS THE KEY -- SEAVIEW FOUND IT, AND IT COST HIM HIS **LIFE.** FIND THE WORLD BOMB, AND YOU'LL FIND THE **MURDERER.**
I FINALLY FIGURED IT OUT. REMEMBER WHAT HE SAID, MADGE? "IT'S ON YOUR HEAD NOW". JOHNNY LEFT THE ANSWER IN HIS **HAT**...
J ROTHDOCK
5 FATHOMS DOWN
YEAH, I ALWAYS *WAS* CLEVER THAT WAY.
SO THE NELSONS LAID ON THE *TRANSPORT,* WHICH WAS DECENT OF THEM. I LIKE TO THINK THEY WANTED REDEMPTION FOR THEIR OLD FRIEND...
...BUT I'M PROBABLY *KIDDING* MYSELF.


IS THAT IT?
YEP. THIS IS WHAT IT'S ALL BEEN ABOUT...
...THE WORLD BOMB. FASHIONED BY THE WORLDSMITHS: PRIMORDIAL SCIENCE GODS WITH A TASTE FOR TURNING STAR SYSTEMS INTO DRIFTING CLOUDS OF CARBON.
THEIR TIME IS OVER, BUT THEIR LEGACY REMAINS: ANCIENT MACHINES, HIDDEN AWAY ON BACKWATER WORLDS, POISED TO UNLEASH DEATH. QUESTION IS... WHAT DOES A HOTSHOT LAWYER WANT WITH THE BIGGEST BOMB IN THE WORLD?
WHAT DO YOU THINK, CENTAURI? OR SHOULD I CALL YOU HECTO SHELLAC?
KSSS... CLEVER, DOCTOR. BUT THE ANSWER IS Q-QUITE SIMPLE...
I WANT TO RETIRE!
I'M THE B-BEST LAWYER IN THE CITY -- WHICH MEANS THAT EVERY TIME ONE OF THESE LOWLIFES NEEDS TO GET OFF THE HOOK, I'M THE C-CREATURE THEY CALL. AND YOU CAN'T WALK AWAY, DOCTOR. NOT FROM PEOPLE LIKE THAT...
B-BUT WITH THE WORLD BOMB, I CAN KEEP THE GANGS OFF MY BACK PERMANENTLY. ONE WRONG WORD, ONE IDLE THREAT, AND BOOM -- UP WE'D ALL GO!
A PITY ABOUT SEAVIEW. AND POOR OLD MORGAN: RECOMMENDING ME TO HIS G-GHASTLY FRIENDS. I'M AFRAID I, HA, SAW RED. HOW DID YOU GUESS?


SIX DIFFERENT GUNSHOTS... BUT ONLY ONE TRAIL LEADING OUT OF THE ALLEY. WHO ELSE COULD HAVE BEEN SO WELL-ARMED?
KSSSS... QUITE. SO THIS IS THE NEW STATUS QUO, DOCTOR...
ME AND MY B-BOMB. WHO KNOWS? IN A YEAR'S TIME, I MIGHT EVEN BE RUNNING THIS WHOLE, ROTTEN CITY!
YOU NEVER KNOW, HECTO. BUT YOU'VE FORGOTTEN ONE THING...
I'M GOING TO STOP YOU!
KSSSSS!
AAHHKK!
OH, YOU ARE, ARE YOU?! KSSSS, YOUR OVERCONFIDENCE WILL BE THE D-DEATH OF YOU, DOCTOR!
MAYBE IT WILL, SLEAZEBALL...
...BUT NOT TODAY!
GGKKK!
GOT... TO REACH... THE BOMB...!
WAIT! ARE YOU CRAZY?!
YOU MUSTN'T, DOCTOR! YOU'LL D-DESTROY US ALL!
STOP!!!
DOC -- DO WHAT YA GOTTA DO. I'LL KEEP DIS BOZO TIED UP!
ALMOST... THERE...
WHUMMMMMMM
LO, THERE WAS A FLASH OF LIGHT AS THE DOCTOR WORKED HIS MAGIC. AND SUDDENLY IT TURNED OUT I WAS RIGHT ABOUT JUST ONE THING...


...I'D PICKED THE RIGHT GUY FOR THE *JOB.*
PING!
DOC... W-WHAT DA HECK DID YOU...?
I SAID THE WORLDSMITHS HAD A HABIT OF BLOWING UP STAR SYSTEMS... I DIDN'T SAY THAT'S **ALL** THEY DID.
THE WORLD BOMB SHAPES REALITY ACCORDING TO THE OWNER'S **WILL.** IN THE BAD OLD DAYS, THAT MEANT TURNING PLANETS INTO SMOULDERING MUDBALLS. BUT I JUST CLOSED MY EYES... AND THOUGHT OF **ENGLAND.**
WHERE IS IT, DOCTOR? WHERE'S THE **BOMB**?!
IT'S A **BOMB**, HECTO. IT GOES OFF ONCE, AND THAT'S YOUR LOT.
W-WHAT'S THAT IN THE *SKY?*
THAT'S THE **SUN**, NELSON. IT'S NICE -- YOU'LL LIKE IT.
CHEER UP, LADS, YOU'VE GOT A WHOLE NEW **WORLD** HERE. JUST TRY NOT TO MESS IT UP THIS TIME...
SO THAT'S MY STORY. I'M OUT OF THE PICTURE NOW... AND WHO KNOWS? MAYBE THAT AIN'T SUCH A BAD THING. THERE AIN'T NO PLACE FOR A GUY LIKE *ME* IN *PARADISE.*
AN' TO TELL YOU THE TRUTH...
I'M HAPPY ENOUGH WHERE I AM.
JOHNNY SEAVIEW
AT PEACE IN THE DEEP HEREAFTER

NEXT: ONOMATOPOEIA

Neil Harris salutes the characters who never turned up...

UNSEEN HEROES!

One of the most fascinating characters in all Shakespeare is that of Rosalyn from *Romeo & Juliet*. In case you're not familiar with the play, Rosalyn is the girl with whom Romeo is infatuated before he meets Juliet. What's fascinating about her is that she doesn't actually appear in the play. She's like Godot from *Waiting for Godot* – always remaining off-stage, but nevertheless playing a crucially significant part in the plot.

There's something compelling about characters we never get to see. Think of Maris from *Frasier*, Vera from *Cheers*, Mrs Mainwairing from *Dad's Army*, the Stig from *Top Gear*. Who are they? What do they look like? All we have are clues, fragments of a jigsaw that we have to piece together for ourselves.

Doctor Who is full of these enigmatic, off-screen presences. My favourite is 'Bob' from *Fear Her*. Bob, if you'll recall, is one of Huw Edwards' fellow sports commentators for the Olympic opening ceremony. We never hear or see Bob but at one point he is abducted by the Isolus and, in what must surely rank as one of the most chilling moments of that particular escapade, the camera cuts to an empty chair as Huw plaintively cries, “Not you too, Bob!”

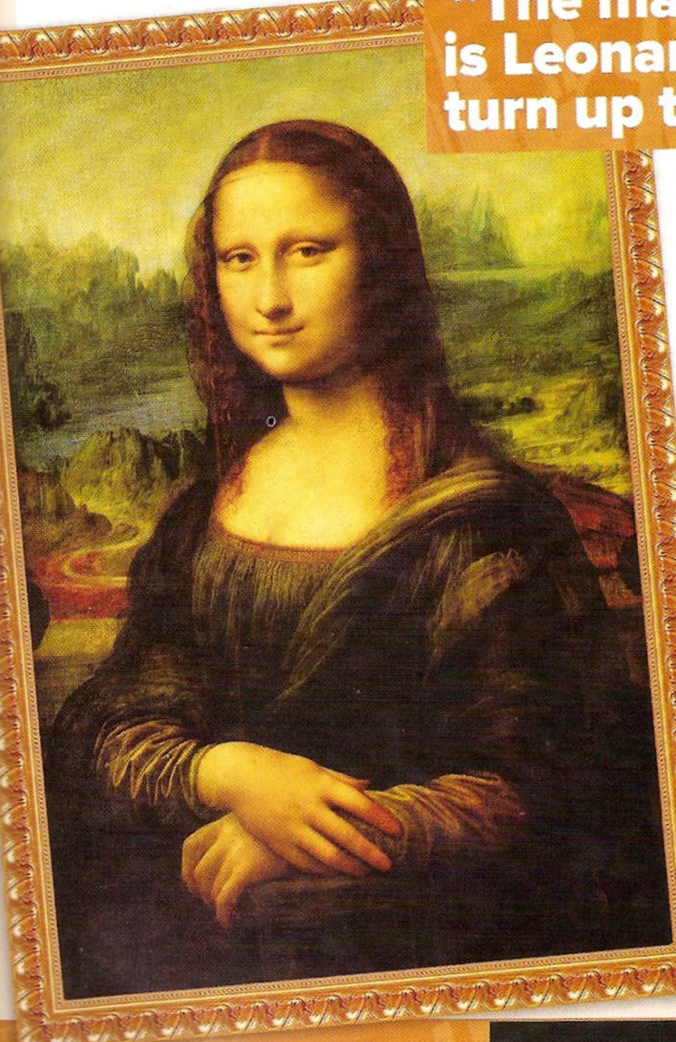
I want to know more about Bob the disappearing sports pundit! What are his hopes, his dreams, his fears? How did being turned into a drawing by Chloe Webber affect him? Does he occasionally watch the video recording of that fateful day and wonder at the sight of his oh-so-mysteriously vacated chair?

Another intriguing character is that of Turlough's guardian. We know that he's a fellow exile from Turlough's home planet of Trion and that he's now a 'very eccentric solicitor' working in Chancery Lane – but that's all! What's going on there? It's never followed up. Presumably he's still there now, busily arranging for extra-terrestrial refugees to get placed in the British public school system.

“Get old Tubby for me, could you?”

Going further back, we have the Third Doctor's chum, 'Tubby' Rowlands. Lord Rowlands, we learn, is a member of the same private gentleman's club as the Doctor, as well as being the head of the government department responsible for getting civil servants to turn up half-way through Jon Pertwee adventures to give the Brigadier a hard time. He's only mentioned in *Terror of the Autons*, which seems a missed opportunity. He should have been a recurring character; whenever a Man from the Ministry turned up to entangle UNIT in red tape, the Doctor should've said, “Get old Tubby on the phone could you, Corporal Bell? Alistair's having a spot of bother with another of his chaps...”

“The master of unseen characters is Leonardo Da Vinci. He's failed to turn up to a *Doctor Who* story *twice*!”



It's a great way of saving on additional cast members. In *Resurrection of the Daleks* we learn that the captain of the prison doesn't care that the state of morale on the station is “appalling”; he knows that no-one would dare speak up because they rely upon him for a good report, and if they try to complain, he'll subject them to the tedium of a tour on watch duty.

I like to think of him as being played by Oliver Reed. Picture him asleep in his office, in his pyjamas. No doubt he has a cigarette on the go, like everyone else in this story, and is surrounded by lager cans, ash-trays and pizza boxes.

He wakes, unshaven and hungover, aroused by the whine of a red alert siren. He blearily checks the video intercom. “Oh hell, it's Lieutenant bloody Mercer again, what does he want this time?”

“One of our fighters has made contact with a battle cruiser, captain!” At which point the captain stumbles to his feet, knocking over a pile of crumpled cans. “Oh, bugger... I suppose I'd better get dressed then... now where did I leave my dressing gown?” Seconds later, the battle cruiser opens fire and the office is engulfed in a ball of flame.

The master of unseen characters is Leonardo Da Vinci. He's failed to turn up to a *Doctor Who* story *twice*. First in *The Masque of Mandragora*, where he's invited to Giuliano's fancy dress ball, and then in *City of Death*, where he's rustling up multiple Mona Lisas for Captain Tancredi in the belief that he's in the employ of the Borgias. So he returns home to his office after popping down the shops to buy some new brushes – where *do* they all go? – only to find that someone has written 'This is a fake' in felt tip over each of his brand new canvasses which he'd only had delivered that same morning. Seconds later, there's a wheezing and groaning sound... and who should it be but the Meddling Monk, clutching a roll of blueprints because he's decided to get Leo to invent the helicopter 400 years early as a joke.

You won't find these characters on any cast list, but it doesn't stop them being memorable. Who can forget President Zarb, Kartz and Reimer, or the Terrible Zodin? They're the great unseen characters of *Doctor Who*. And more recently there's a whole company we never get to see; from Wilson, the ill-fated chief electrician in *Rose*, to Mickey's mum, his absent dad Jackson and his sort-of girlfriend Trisha Delaney; from Rose's gran (who thinks she's gone to France), grandad Prentice and aunt Mo in Derbyshire, to Jimmy Stones, Suki at the hospital, Arianna the Greek, Tina the cleaner and her medical student lodger, Debbie on the end, and all of Jackie's gentleman friends: Billy Croot, Rodigro, and Howard from the market who gets hungry during the night. There's Martha's extended family, her brother Leo's girlfriend Shonara and daughter Keisha, and, taking us bang up to date, from *Planet of the Dead* there's Angela's husband Mike and daughter Suzanne and Barclay's not-yet girlfriend Tina.

That's the other great thing about all these characters we don't get to meet. They create a sense that there's more to the fictional universe than just the bits we happen to see. *Doctor Who* – the show that's bigger on the inside...

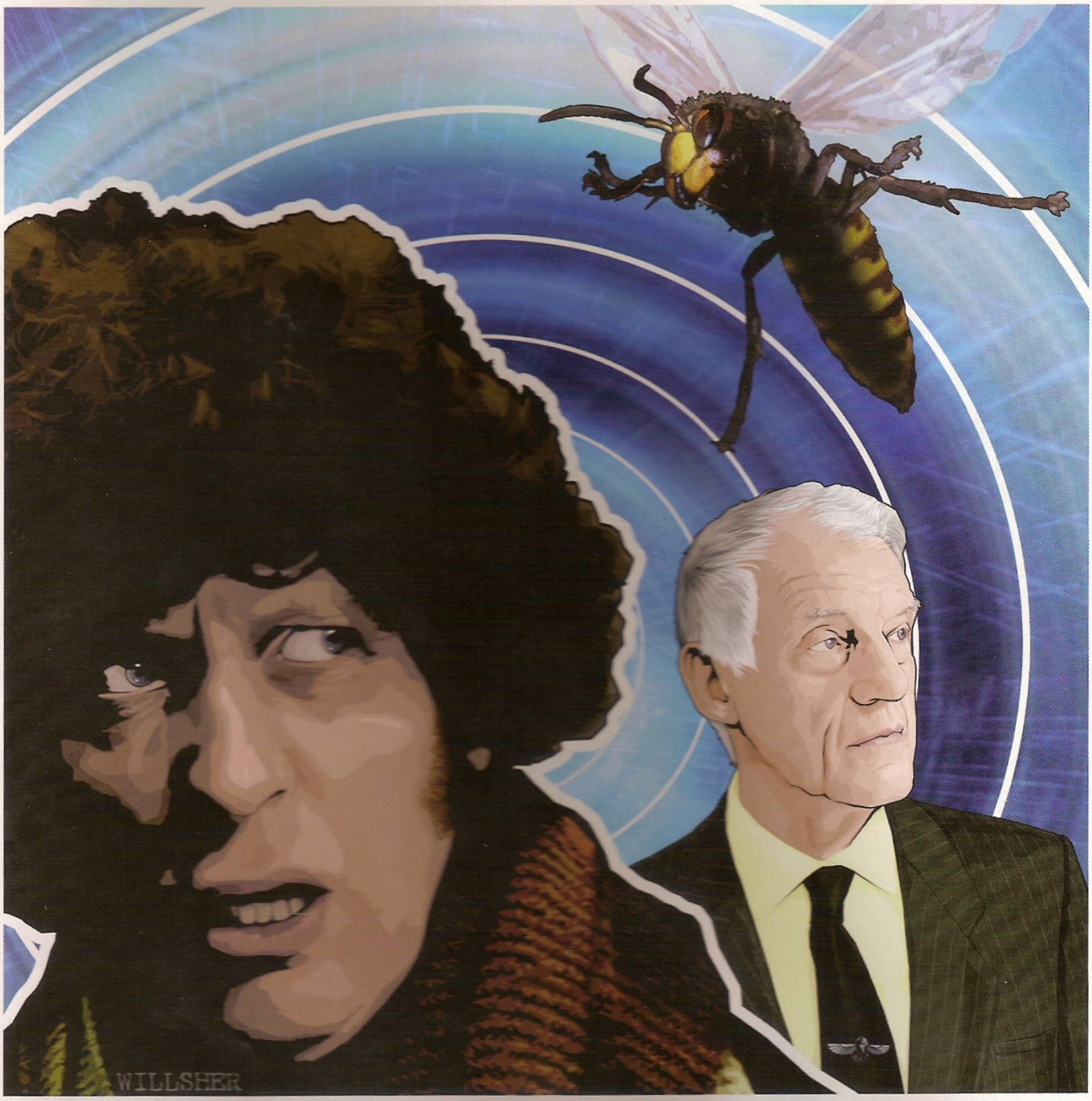


Illustration **BEN WILLSHER**

A sting in the tale

He's back! Almost three decades after he hung up his scarf, Tom Baker is back as the Doctor for BBC Audio's *Hornets' Nest*. Jason Arnopp was at the studio as history was made...

"Hello! I'm the Doctor."

This is possibly the most commonly-spoken phrase in all of *Doctor Who* history. Yet it hasn't been spoken by *this* man, in a new story, for nigh-on three decades. It's truly incredible to peer through a window into the recording booth and see Tom Baker standing before a big microphone, being the Fourth Doctor all over again. The words, the voice, the character... it all cascades forth, just the way you'd hoped and dreamed.

Tom is in the midst of a recording session for *Hornets' Nest*, the tremendously exciting all-new five-part drama, which will be released on as many CDs between September and Christmas. This lovely studio, discreetly tucked away off a leafy West Hampstead road, positively bristles with the sense of Something Special Happening. The kind of thing you almost don't want to talk about out loud, in case you jinx matters. It's a heady brew combining nostalgia (even more so, since it also features UNIT stalwart Captain Mike Yates, played by Richard Franklin, as in 1970s *Doctor Who*) and new delights, such as hornets which can infest people's minds. It boasts a strong supporting cast, including Rula Lenska (*Resurrection of the Daleks*), Stephen Thorne (*The Dæmons*, *The Three Doctors*, *The Hand of Fear*), Susan Jameson (*Holby City*, *Coronation Street*), Daniel Hill (*Shada*, *Blake's 7*), Clare Corbett (*Casualty*) and Christian Rodska (*Casualty*).

"I'm enjoying this very much," says Tom during a rare breather (fans will be delighted to hear that he's still doing *The Times* crossword between takes, as is traditional, although "not with the same enthusiasm as before"). "It's very hard, when doing this stuff, to find the tempo and the tone of voice. You often 'break up', or there's a mistake for whatever reason. There's lots of stopping and starting, which you've got to live with. But I think I enjoy it really. I can look out of the corner of my eye into the control room and see how they're taking it. I have no fear at all, because Kate is so very confident about just jumping in and saying, 'Sorry to interrupt you, but...' She can be quite brutal!"

'Kate' is Kate Thomas, who's producing and directing *Hornets' Nest*. You can immediately tell that she and Tom share both a verbal short-hand and a wicked wit.

"Which page are you on?" asks Kate of Tom.

"Which page would you *like* me to be on?" enquires Tom, rifling through the script. "Oh, and do you like me to say that line as 'Who can tell these days?'"

"Yes. I do."

"Thank you, darling. I do like to please you."

"Good. Oh, and watch your cuffs, darling – they're flapping against the microphone."

"Was I flapping my cuffs? Sorry. You wouldn't think a man of my age would be flapping his cuffs! 'He's a bit of a cuff-flapper, that Tom Baker.'"

Target practice

DOCTOR WHO AND THE BRAIN OF MORBIUS
DOCTOR WHO AND THE PYRAMIDS OF MARS
DOCTOR WHO AND THE GIANT ROBOT
DOCTOR WHO AND THE CREATURE FROM THE PIT

So far, four BBC Audio releases feature Tom Baker reading *Doctor Who* Target novels, which were originally issued in the 1970s and 80s: *Doctor Who and the Giant Robot*, *Doctor Who and the Creature from the Pit*, *Doctor Who and the Brain of Morbius* and *Doctor Who and the Pyramids of Mars*. They are all glorious, clearly benefitting from tender loving care in the making, and some great impersonations of various characters from Tom. So how did those particular tales come to be chosen? On the face of it, for instance, *The Creature from the Pit* seems quite random!

Explains commissioning editor Michael Stevens: "*Doctor Who and the Giant Robot* seemed like a good one to start with, as it introduces his Doctor, and is a book with plenty of nice character pieces – the dotty professor, the icy villainess, the sad robot, all of which Tom does brilliant justice to. *The Creature from the Pit* is a particularly original book, told with humorous footnotes and asides by author David Fisher, so I thought the humour of that one would suit Tom well. The other two, *The Brain of Morbius* and *The Pyramids of Mars*, are solid books from Terrance Dicks which really showcase the Fourth Doctor at the height of his powers – and they were favourite entries in the Target collection for many children of the 1970s."

"I knew the sort of story that Tom wanted to tell – adventure tales of derring-do, sprinkled with lots of fun!"

Hornets' Nest is produced by BBC Audio, who previously engaged Tom to read four fine audiobooks derived from Target novels. The range's commissioning editor Michael Stevens, who acts as script editor on *Hornets' Nest*, notes that the idea for a new Fourth Doctor story came to light over a "happy lunch" in February 2008, following Tom's reading of *Pyramids of Mars*.

"It was Tom, his agent, Kate and I," says Michael. "Tom suggested how marvellous it would be to have some stories which had never been seen on television. He had a few ideas about the sort of tales they might tell. So we kicked thoughts around, and I came away buzzing – no pun intended – with ideas and possibilities. As we came out of the restaurant, which was in Soho, a voice called across the street: 'Hallo Tom! Hallo Tom!' It was a lady of advancing years who was obviously a bit of a character on the street. 'Hello, old cock!' called Tom back, cheerily. The woman came scampering over and, with something of a stutter, she cried out, 'You – you – you were the best! You were the best!' Tom thanked her and found a bit of loose change for her, at which point she threw her arms around his waist – she wasn't very tall – and hugged him for all he was worth. It was a beautiful scene."

Suitably fired up, Michael worked out a loose framing structure for a five-part series: "A starting place for the Doctor to be, an enemy he had to face, and a way in which he would have to tell a series of stories before the adventure's resolution. I tried to include as much of the flavour of Tom's initial ideas as possible. Then Paul Magrs came on board and we worked out the stories themselves."

That'll be *Doctor Who* veteran Paul Magrs, a man with novels, short stories and audio plays under his belt (you can keep up with his prolific output at *paulmagrs.com*). At the end of Summer 2008, Paul was delighted to initially be asked to pitch for just one script. "By Christmas I was writing all five stories in the set," he says. "I'm not sure how that happened. I got carried away, as usual! There was lots of pressure involved in the pitching, shaping, writing, rewriting and finessing process. There always is – but there were lots of extra eyes on this, as it was going through. And for myself, I particularly wanted to do a great job because it was Tom coming back. At last! After everything! I've written for lots of other Doctors and bits connected to the show's history. But the Fourth Doctor's era was a bit of a closed and finished book. Or that's how it seemed..."

Michael recalls "an intense period of script writing and script editing from Paul and me – we really clicked with the idea, and it was enormous fun to develop. I don't think either of us has really worked in such a way before! Along the way I kept Tom informed of the way things were developing, and he gave the nod to the storylines and then the scripts. So from his initial suggestion, to recording, it's taken 16 months."

"I enjoyed the writing process a great deal," says Paul. "Michael Stevens is a great editor – especially at logical inconsistencies and pushing at tricky plot questions and implications. I hope we'll work together again soon."

Between 1974 and 1981, when he played the Doctor on TV, Tom was known for making somewhat eccentric suggestions for *Doctor Who*: one of the most legendary being a 'talking cabbage' companion which would perch on his shoulder. Were there any 'talking cabbage' moments during the genesis of *Hornets' Nest*?

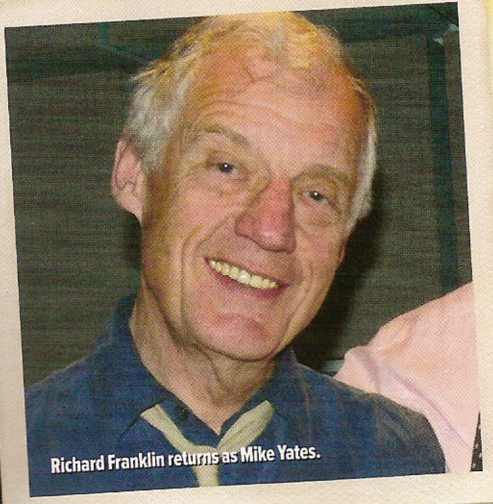
"A few!" says Michael. "The thing is, it's good to explore the really outlandish before pulling back slightly and saying, 'Well, if we take the essence of that, but give it a solid, rational basis, we've got something to work with.' When I created the overall story structure for *Hornets' Nest*, putting the Doctor in the location he's in, and engineering the meeting between him and his old UNIT colleague Mike Yates, I did incorporate several of the elements we talked about at that lunch. I also knew the sort of story that Tom wanted to tell – adventure-stories of derring-do, sprinkled with plenty of fun."

This series has been cunningly designed so that, while any of the stories could theoretically be enjoyed individually, they're also interlinked. And of course, you'll need all five to see the big picture.

"The linking concept was partially in place when I came into the project," says Paul, "as were some ideas about the premise, initial setting and one of the secondary characters. So I took all this and came up with stories to go into the structure and to work out the zig-zagging connections between the tales. Also, Michael and I came up with a rather elegant stories-within-stories framework for the series. You'll hear how it all works and how it hangs together. But yes, all the stories can be listened to separately. What links ▶

Tom Baker wonders if perhaps a talking cabbage would be a nice addition to the story...

Daniel Hill and Tom Baker give it all they've got!


Richard Franklin returns as Mike Yates.

them is the elusive enemy that the Doctor is pursuing back through time. In each episode he learns a little more about what exactly he must confront at the climax of the series..."

Where, we wonder, does *Hornets' Nest* fit into the established Fourth Doctor timeline? Hey, we're fans: we need to know. As Tom seems to be playing the character with a joyful ebullience, we can rule out this being the downbeat Doctor of Season 18, no?

"Paul and I have avoided specifically alluding to this in the script," admits Michael, "but it's eminently feasible that these adventures take place between Season 15 and Season 16 – when the Doctor is 'between companions'. I think *Hornets' Nest* works very well in that gap. Listeners may be surprised to hear what the Doctor got up to..."

"I would say that we are both very keen on the creepier, more macabre stories," adds Paul. "Season 13 is my favourite time in *Who* full-stop, with the Doctor being so focused and full of righteous anger against his enemies... *that's* the Fourth Doctor I wanted! He's also hypnotically sombre, then mischievous and then gleefully macabre. Mike Yates calls him a cross between Sherlock Holmes and the Mad Hatter, and that's how he seems to me."

Echoing his penchant, back in the day, for requesting script changes, Tom questions the odd word ("curatress" and "revenant", in particular, drive him up the wall) or line in *Hornets' Nest*, but never seems insistent or forceful about it. Thankfully, he doesn't hurl any of Paul's splendid scripts about. He'll occasionally be amusingly abrasive – mock-roaring "Is this a translation from the Albanian?" at one juncture – but generally, if he wants to tweak something, he'll look through the glass at Paul, address him as "Mr Magrs" and respectfully ask permission. On one occasion when Paul nods back, Tom grins beatifically. "I do love it when people agree with me."

> **"Tom has slipped back into the role superbly. We've all been overjoyed by the way he's recaptured the character."**

Sometimes, Kate will tactfully fend Tom off with something like, "That's almost a little too far for me" and he'll feign hurt, murmuring, "Oh. I'm sorry, kid." The resounding impression, vitally, is of a production which is constantly striving to be the best it can be.

"It's daunting, of course," says Paul of dealing with Tom, "but his attention to detail is fantastic. As the writer – and *his* writer for this – I take that attention as a great compliment. He wants the scary bits and the funny bits and the tense bits to be as scary and funny and tense as they can possibly be. He'll make suggestions and try things out and do it all different ways. He cares passionately about his Doctor and his adventures and it's great to be part of the process of making those come true."

"Tom is a consummate professional," says Kate, "and will only properly 'challenge' a script if it is grammatically incorrect, or downright hopeless! Fortunately we're dealing with scripts that are neither! Tom's suggestions are more often than not to add extra humour to a particular moment. We have worked together enough now that we have an understanding. We record it two ways: with his addition and then as is on the page."

"Because I know Kate very well," confirms Tom, "she lets me add things, but with a space between them, so that they can cut it out. And they always cut it out – I'm used to rejection."

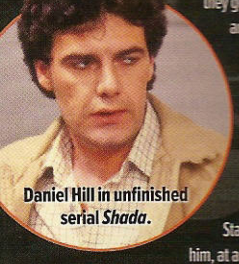
"The finished episode will include 50 per cent of his additions and 50 per cent will be cut," Kate estimates. "Sometimes what is very funny in the recording studio as part of the energy of the moment, just doesn't work in the edit. If it distracts the listener from the narrative it shouldn't be kept in. Tom and I have a similar sense of humour and although it may cause us a little extra work in the edit, I will always encourage the sparkly-eyed naughtiness and sharp wit of the delightful Mr Baker."

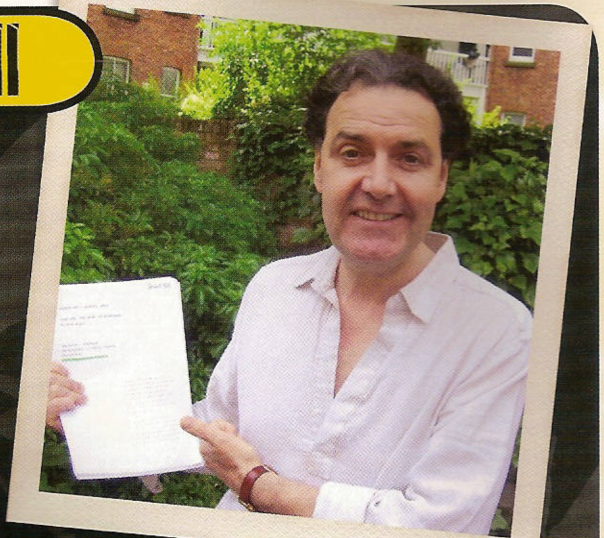
Daniel Hill

Hornets' Nest reunites Tom Baker and Daniel Hill, who appeared together in the *Doctor Who* TV story *Shada* – a doomed 1979 production which saw neither completion nor broadcast, due to a BBC strike.

Daniel played Chris Parsons in *Shada*, which eventually received a 1992 video release, thanks to the addition of bridging material narrated by Tom. In *Hornets' Nest*, Daniel plays Mr Noggins, 'a marmalade-toupeed owner of a museum where all these stuffed animals are kept'.

"I was thrilled to rebond with Tom," says Daniel, "but I also thought it was perfect as an idea. It gives all the fans what they want: they get narration, they get Tom as the Doctor and then they get scenes between the actual characters. He's absolutely up for it! It's just like stepping back in time, although our hair is slightly greyer. Standing opposite him, at a microphone, it's extraordinary. Tom's such a huge talent, and his vocal talents are amazing. All of us have said we'd pay to do this with him!"

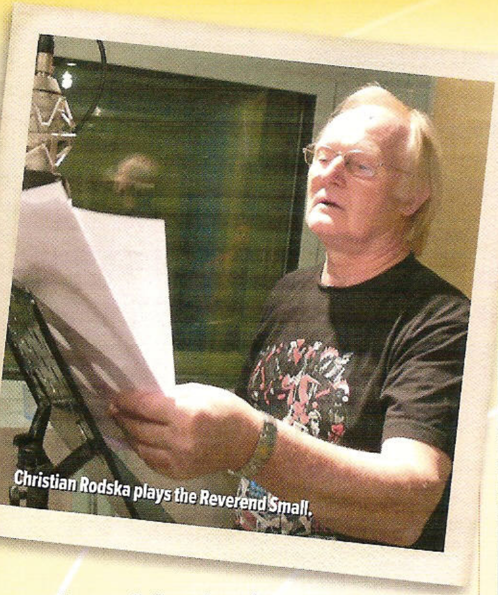

Daniel Hill in unfinished serial *Shada*.



The actor has "lovely" memories of *Shada*. "I was a 22-year-old, and it was such a big job for me. While I'd already worked, to do a *Doctor Who* was incredibly special! Its iconic status was obvious, but for me Tom was the quintessential Doctor and we got on very well while doing the show. I was absolutely gutted when *Shada* was hit by the strike. Thank God they knitted it together, and the video release happened."

Daniel, who back in the 1980s had a guest role in the *Blake's 7* episode *Sand*, continues, "It's odd how the following for these shows has continued. It's not got silly: people just love these sci-fi adventures. As for my *Blake's 7* character Chasgo, I mainly remember wearing these huge boots with six-inch rubber bottoms, which were a bit challenging in a spaceship..."

Summing up *Hornets' Nest*, Daniel says "It has that wonderful thing that Tom brings to the Doctor: a lightness, and yet a real depth. Tom's able to play very lightly with these terrible things that are happening – hornets taking over the world – but you always know there's a basis of truth there. It's just a really well-thought-out project. It really works."



Christian Rodska plays the Reverend Small.

Kate recalls "lots of very funny moments when Tom would play on words. As we have both Captain Yates and a dog called Captain, there was a running gag where Tom would boom 'Down Captain, down!' then clarify with 'No, not you Mike...'! We have a wonderful cast for *Hornets' Nest* and as the characters come alive in the recording studio, every actor is making suggestions and minor alterations to the script. It's such an honour to work with so many creative and talented actors whose experience totals thousands upon thousands of hours in the studio."

Somewhere in the studio, a mobile phone is ringing. Nothing wrong with this, you might think, except for the fact that it has just interrupted Tom recording a piece of narration. He rolls his eyes in consternation and yells about doing something very wrong to a duck. Onlookers nervously look at one another – who has been so foolish as to mess up a Baker monologue?

"Christ! It's *my* phone!" bellows Tom, provoking relieved laughter throughout the studio as he walks over to his musical coat, digging the pesky device out. "I've never had a mobile phone call in my life! Never wanted the bloody thing anyway. Let's throw it outside!"

He settles back behind the microphone, chuckling. "I don't know how to work mobile phones, you see. As a matter of fact, I never knew how to work the ones you put money in..."

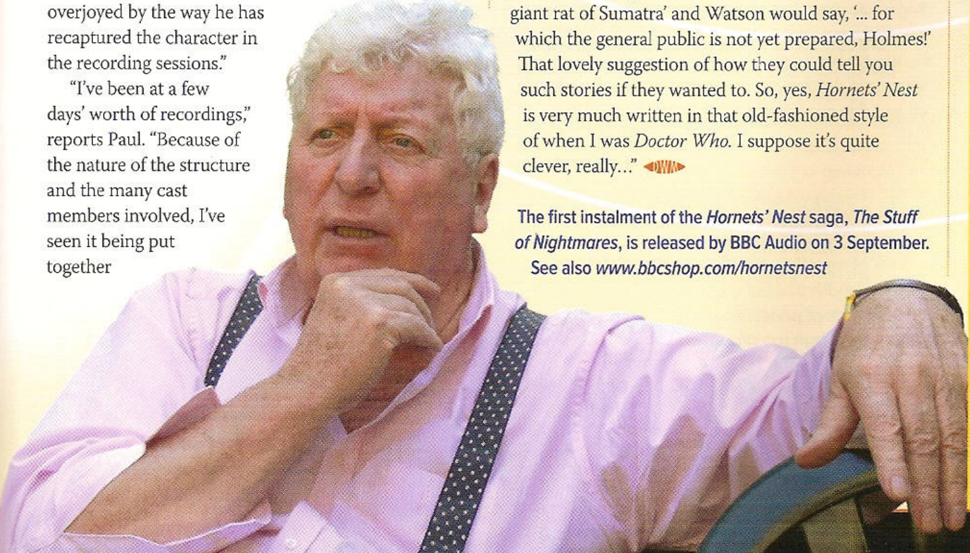
While the storylines and specifics of *Hornets' Nest* are naturally being kept under wraps, all involved seem confident that fans will not be disappointed. The series' neat combination of Tom's rich narration and splendidly-acted drama should ensure that everyone's happy.

"Tom has slipped back into the role superbly," enthuses Michael. "We've all been overjoyed by the way he has recaptured the character in the recording sessions."

"I've been at a few days' worth of recordings," reports Paul. "Because of the nature of the structure and the many cast members involved, I've seen it being put together in layers and jigsaw bits – rather like the Sistine Chapel ceiling. I've been delighted by this whole thing. I brought Tom a crumpled bag of jelly babies as a present for his first morning back in the role. I felt very privileged and goose-bumpy about the whole thing. Watching the Fourth Doctor up to his old tricks again! And taking part in this whole gloriously spooky epic adventure. I love the ensemble cast, too. Formidable Mrs Wibbsey is a revelation. You'll love her – Susan Jameson is great as the Doctor's housekeeper. The Reverend Small (Christian Rodska) is a fabulously bibulous comic turn. These people come in shifts, spending time around the mics in the studio and the whole thing is like magic happening."

"The thing about *Hornets' Nest*," considers Tom, "is that it's very old-fashioned *Doctor Who*, really. It's terribly old-fashioned, with nuns and other creatures that I bump into. This narrator stuff I'm doing is certainly in the style of Sherlock Holmes and Doctor Watson, because as you know it was Watson who was writing the stories, wasn't it? They used to make jokes, didn't they, when Sherlock would mention 'the giant rat of Sumatra' and Watson would say, '... for which the general public is not yet prepared, Holmes!' That lovely suggestion of how they could tell you such stories if they wanted to. So, yes, *Hornets' Nest* is very much written in that old-fashioned style of when I was *Doctor Who*. I suppose it's quite clever, really..." DWM

The first instalment of the *Hornets' Nest* saga, *The Stuff of Nightmares*, is released by BBC Audio on 3 September. See also *www.bbcshop.com/hornetsnest*



A buzz in the atmosphere!

DWM grabs actors Clare Corbett, Christian Rodska and Susan Jameson between takes of *Hornets' Nest*, and finds them all extremely excited to be a part of Tom Baker's comeback as the Fourth Doctor.

"Tom made such an impact in the role," admires Susan, "that you don't actually realise it's been so long since he was in it. He was such a powerful Doctor."

Susan plays Mrs Wibbsey in *Hornets' Nest* – a surname most definitely tailor-made for Tom to wrap his unique voice around! "There's more to her than meets the eye," says Susan. "And when I say 'eye', that's quite significant! The Doctor goes back in time, and we see when he first meets her. I'm in three different stories, in three different guises, at different stages of her life. It's quite complicated."

Christian, meanwhile, portrays "The Reverend Small, who accompanies the Doctor during visits to the theatre, where strange things are taking place. He's also a bit of a drunkard." **DWM** can confirm, from the clips we witnessed being recorded, that the Reverend is a hilarious character, played with admirable comic timing.

Claire plays Ernestina, "a ballet dancer who's compelled to steal some ballet shoes, with... certain consequences! I'm also playing the smaller secondary part of a northern nun!"

Susan describes *Hornets' Nest* as "quite complicated and also quite dark. The Doctor is revelling in all the excitement. He likes reminiscing about these adventures. He's just enjoying himself, remembering all these ridiculously dangerous things that he did."

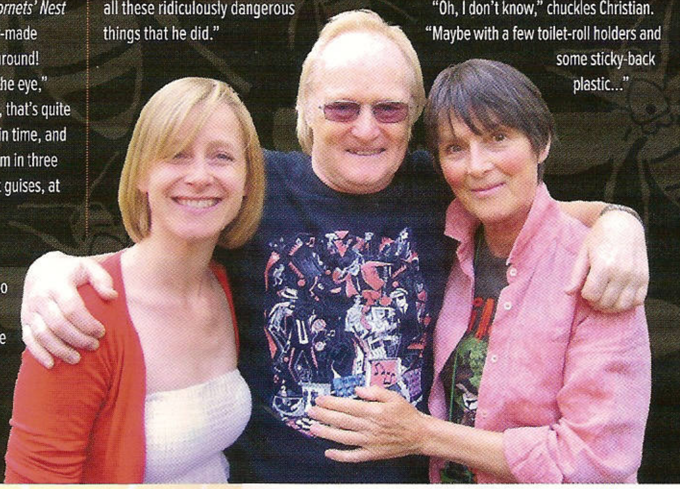
"The scarf also features quite heavily," teases Christian.

"The writer's come up with a very bizarre concept," says Susan of the whole story, "which is very hard to talk about without giving it away. But it's quite off-the-wall. I wouldn't have thought you'd be able to do it in any other medium besides radio."

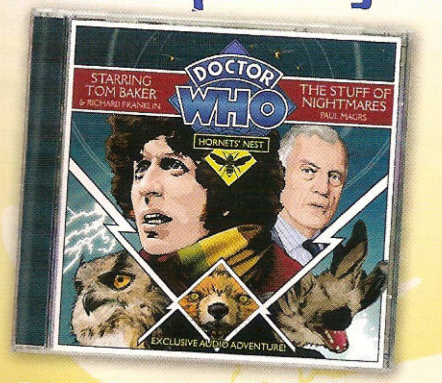
Could you have made *Hornets' Nest* for TV on a 1970s budget?

"Definitely not!" she laughs.

"Oh, I don't know," chuckles Christian. "Maybe with a few toilet-roll holders and some sticky-back plastic..."



The five-part saga...



STARRING TOM BAKER & RICHARD FRANKLIN
DOCTOR WHO
HORNETS' NEST
THE STUFF OF NIGHTMARES
PAUL MAGRS
EXCLUSIVE AUDIO ADVENTURE!

Hornets' Nest: The Stuff of Nightmares

A mysterious advert leads Mike Yates to Nest Cottage, and a reunion with an old friend. But why has the Doctor called him there?

Hornets' Nest: The Dead Shoes

What is so special about a pair of shoes on display in Cromer's Palace of Curios? When the Doctor meets Ernestina Scott there in 1932, they discover the horrific truth together...

Hornets' Nest: The Circus of Doom

In Blandford, 1832, ringmaster Antonio exerts a strange influence on the townsfolk. The Doctor steps into the ring, and discovers that Antonio has demons of his own...

Hornets' Nest: A Sting in the Tale

In a bleak midwinter, an order of nuns protect their Mother Superior from ravaging dogs. Something is very wrong here – and the Doctor is about to get stung...

Hornets' Nest: Hive of Horror

The night is over, and the Doctor and Mike must face their enemy in a final battle. They have an unwilling accomplice – and loyalties are about to be tested to the limit...

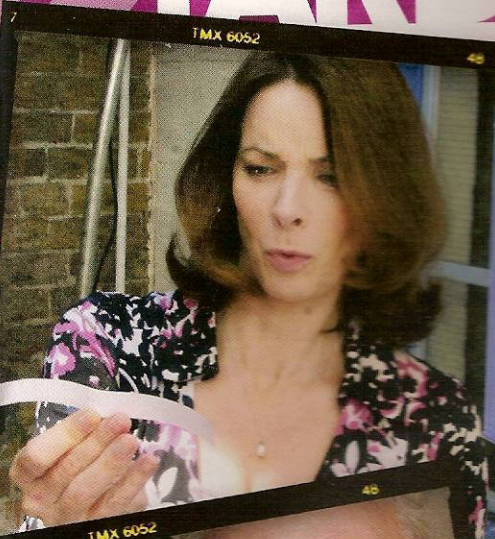
OUT OF THE TARDIS

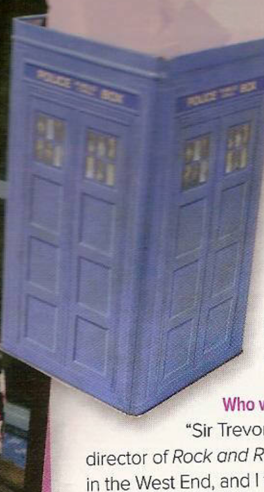
DWM's TARDIS Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer a random selection...

Nicola Bryant

Nicola Bryant, companion of the Fifth and Sixth Doctors, talks about ghosts, Daleks and frilly knickers.

Words: **Nev Fountain** Pictures: **Alex Mallinson**





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Nicola with her friend and co-star, Colin Baker

What's your favourite meal that you like to cook?
"I don't have one. I love cooking – in fact I'm a *cordon bleu* chef, so I like to invent something new every time I cook, usually with whatever's in the fridge."

Who would you most like to work with?
"Sir Trevor Nunn – again! He was the director of *Rock and Roll*, the Tom Stoppard play I did in the West End, and I thought he was wonderfully supportive, intuitive and inspired. I just felt I would love to go on working with him for the rest of my life."

What would you like written on your gravestone?
"'She's not dead yet'? I don't really care! (Thinks) I suppose it's more what I *don't* want. My birthdate! I'll still be discreet about my age when I'm 102. [*And when will that be?*] No! You can't catch me out that way!"

Are you are a good kisser?
(Smiles) "Phenomenal!"

How did you spend your 18th birthday?
"I'd love to tell you, but it's unsuitable for **DWM**!"

What's your idea of a perfect holiday?
"A holiday that would incorporate rest and relaxation, mental stimulation, breathtakingly beautiful landscapes, all shared with the man of my dreams."

When were you most scared?
"When a man had a knife to my throat, and I thought he was going to kill me."

When was the last time you went too far?
"When my 'TomTom' misdirected me!"

Who was your first crush?
"My first crush was on a boy named Simon who lived diagonally opposite my home, and he was one year older than me, and he was madly in love with my girl friend who lived opposite, and she had a crush on her cousin William – and he had a crush on me! So we had this quadrangle of crushes!"

Which of the seven deadly sins do you indulge in most often. Wrath, sloth, gluttony, greed, envy, pride or lust?
"Oooh dear! I think the last two probably! I guess I like to think of myself as a well-balanced individual but there are moments of pride. I sometimes think I have been too proud to accept help when I should have done, and at times I've lost a few days of my life to lust... months, weeks, years... [Raises eyebrow] Will you put that in?"

What has been your most life changing decision?
"To fight back. (Pause) Once I was in a very, very dark place and my life was, I felt, impossibly difficult. I was lacking in much hope at all. But eventually I decided to fight back...To fight on, really, rather than fight back. And that is why I am still here."

What was your last dream about?
"I was driving around in a large yellow open-topped car – not Bessie! And I drove past my mother's house, and the house was being completely renovated. I drove in to find out what on earth was going on, except I couldn't find anyone who knew who I was, or my family, or anyone, and I kept trying to explain that this was my mother's home... And there was a sudden realisation that I was from another time and these people couldn't know who I was... (Laughs) Bit of a sci-fi dream for **Doctor Who Magazine**!"

Nicola's earliest memory of Doctor Who: Third Doctor Jon Pertwee and the Daleks – terrifying!

What's your earliest memory of *Doctor Who*?
"Watching Jon Pertwee – I don't remember the particular episode but I do think it was a Dalek story – and being so scared, and I remember having my feet up on the sofa, that cliché, and our sofa wasn't a solid one, it had open framed legs. I couldn't actually put my foot down onto the ground, cos I believed that the little exterminator rod out of the Dalek could squeeze underneath the sofa and would poke out and exterminate me, so I wouldn't get up and have my supper cos I was too scared, so my father picked me up and carried me to the table."

What qualities do you look for in an ideal partner?
"I think that probably, like most people, I'm looking to feel understood, as I would want to understand my partner, so an ability to communicate is first and foremost. So a succinct answer would be someone with a high EQ and a high IQ. So the rest is just icing. Sense of humour is of course important, but you can't have a great sense of humour without those two."

Have you ever seen a ghost?
"I thought I did when I was a child. I thought I saw a knight with a sword and his – the lower part of his armour was just dripping with mud... or it could have been blood. I didn't see him exactly, I saw the shadow of him walking down the hall to my bedroom, as I would see the shadow of my parents as they came to check on me. And I was so petrified I couldn't move, and I lay there and I waited for hours after this vision had disappeared, until I had the courage to get up and run to my parents and get into their bed. It might well have been a dream... But the next morning my sister was chastised for traipsing muddy boots along the hallway... And our house was built on the woodland of the vicarage that was totally forest all the way until the downs, many years ago... So who knows? A knight might have ridden his horse through the woods and walked right over the plot of our house. He didn't feel malevolent, it just seemed scary. I don't know if it was a ghost."

What's your biggest regret?
(A long pause) "Not having children. But that wasn't a choice. And not having more time with my father. Again, that wasn't a choice."

What mementoes do you have from your time with *Doctor Who*?
"Wow! Um...I have quite a lot. I have my shorts from *Vengeance on Varos*, my shorts from *Attack of the Cybermen*, I have my full costume from that first bit of *The Trial of a Time Lord*... (Thinks) My full outfit from *Timelash* and the blue cloak, and the hat and the earrings from *Revelation of the Daleks*, and I have a bit of rock from the filming of the *Planet of Fire*, I have some of the floor tiles from the original Hacienda from *The Two Doctors*. Probably the most exciting thing is I have Turlough's space ship from *Planet of Fire*. It was just sitting there in a dustbin waiting to be chucked out, and I asked if I could have it. I think that's all..."

POLICE PUBLIC CALL BOX

Nicola has kept some of her costumes. We wonder if Colin still has his mittens.

Do you have a teddy bear?
"I had one given to me a few months ago, by a fan. I gave it to a little boy called Toby, who took a shine to it."

What's the strangest thing that's ever arrived in the post for you?
"Oh God! (Laughs) Ohhh. That's so unfair! There's probably two that win that category. One was a very aromatic letter, um... [*Yes, go on...*] where I believe someone had been enjoying themselves... and another included what I took to be some hair from the nether regions, but apparently on reading the letter – now wearing rubber gloves and using tweezers – it was in fact chest hair, because this person had heard me do a radio interview where I'd said I liked hairy chests! [*This is the point where you say 'and reader, I married him!'*] No way! (Laughs)"

What's the best present you've ever received?
"That's a very difficult question. I have received extravagant presents. Gifts from boyfriends. I had the most amazing talking doll which made me cry with joy when I was five years old, which up until recently was my best present, but I would have to say that it is now a little red heart necklace that my four-year-old god-daughter gave me because, as she said, she loves me so much, and she wants me to carry this little heart with me at all times. Having god-children is the greatest gift I've ever had."

How did you spend your last night out?
"Last night out... Oh! At a *Doctor Who* convention! It was with some very lovely fans in Glasgow at the end of a very enjoyable convention. Not the answer anyone expected! Timing is everything! But the last 'night out' was going to see *Priscilla Queen of the Desert* with friends, which was fantastic."

Have you had any amusing encounters with *Doctor Who* fans?
"(Laughs) Does that include you? (**DWM** nods) Then I'll just say numerous shall I? (Laughs) What was the question exactly again? (**DWM** reads out the question again) Then the answer then is 'yes'! [*That's not fair!*] Then the questions should be better executed! I'm a very literal girl!"

What's the best smell in the world?
"Freshly laundered sheets. And babies. Not vomity pooey ones, nice clean freshly laundered babies."

Who sent you your first Valentine's card?
"My mother! It was years before I found out. My girlfriends at school all got Valentine's cards but I didn't have a boyfriend and I didn't get one. So the next year my mother sent one to me, but I had no idea. She told me about ten years later!"

Do you like your own name?
"I love my name! [*Why?*] Partly for the reasons my mother chose it, because it's a musical sounding name. I like having three syllables. I like the sound of it. I like the feel of it in my mouth. I like hearing it on other people's lips. Enough?"

When was the last time you helped a friend?
"I just got a friend a job! I recommended them! But I recommended him because he was superb and brilliantly talented and Big Finish hired him. So I've just worked with John Banks, a wonderful actor. I'd toured with him in *Don't Look Now*, and he's just been working on the *Lost Season* stories."

Do you have a favourite pair of pants?
"Is that American or English? [*English, I think*] Um... yes I do, I have a pair of frilly 'Agent Provocateur', French-style knickers that match a gorgeous bodice. Not my normal style – they're just fun."

Can you describe your personality in three words?
"My personality? Hmm... Complex? (Thinks) Is this character or personality? They're very different things. Someone's personality may be charismatic, utterly charming, confident, but come a crisis, like, um, 'The *Titanic* is going down' – will that charming fellow help save lives or will he elbow his way to the

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Never trust a 'TomTom' to get you safely to your destination.

> **"I couldn't actually put my foot onto the ground because I believed the Dalek could squeeze under the sofa!"**

lifeboats? Will that awkward loner turn out to be our hero? Now *that's* character. You only find out someone's character when their back's against the wall. So my personality is loving, fun and caring. These are words my friends use about me... But my character? That's much more deep... [*Okay, sum up your character in three words*] Is 'deep-thinker' one word if it's hyphenated? [*Thoughtful?*] Thoughtful? Okay. Thoughtful, honourable, complex? No. (Thinks) Optimistic? Are you really going to write all this up? (**DWM** nods) Oh boy. Will that do?"

What's the most expensive luxury you've ever bought?
"My flat? [*That's not a luxury*] My car? [*That's not either*] Okay, I have been told! (Laughs) Probably coats. I do love coats. I bought a very extravagant full-length leather coat in Chicago. And I bought a very extravagant white fake fur coat, both of which were very expensive. [*How much?*] The first one about 20 years ago was I think about £500, and the last one about £800. Oh! And there's my lovely king-sized orthopaedic bed, which is phenomenally comfortable. That was about £3000."

When are you happiest?
"When I'm in love. [*And are you happy now?*] Yes!"

Who's the nicest person you've ever worked with?
"I've worked with so many. I can't answer that question, because some people have been nice to me for 20-something years – as Colin Baker is one of my closest friends – and some people are just nice to work with for one day. The comparison is very difficult to make. See, I analyse all of your questions because an anagram of my name is Born Analytic, a fan told me that..."

Who's the most fanciable person you've ever worked with?
"Hmmm... Don't know. I've worked with some gorgeous men, but I do have the kind of radar that switches that off when I'm happily in a partnership. I had a bit of a crush on Martin Jarvis when we did *Varos*. I told Colin and he teased me relentlessly."

If you had three wishes what would they be?
"I'd love to go back in time. I'd love to go back just as Rose Tyler did. I'd love to see my dad again. He's been gone for over 20 years now. I'd like to go back and not make the monumental mistakes I made with my heart... (Thinks) Perhaps that isn't true, because everything I've been through makes me what I am today. Maybe I'd just like to relive the last 25 years of my life with all the knowledge and the wisdom I have now."

What's the worst date you ever had?
"I can't tell you that! [*Oh, go on!*] Okay, it was with someone very famous with the same initials as '*Doctor Who*'! (Laughs) [*Any more details?*] Sorry, this isn't the *Daily Star*!"

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Nicola would love to work on the next series of *Doctor Who*, having admired Matt Smith in *That Face*. © Rex

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"Oooh! Nicola! Hanging around with your boyfriend, are you? You lurve him..." *etc*

Who should play you in the movie of your life?
"I don't care so long as they're a good actor. Is this 'me' now or 'me' as a girl? (**DWM** shrugs) They didn't have to look like me, unless you think she should? (**DWM** shrugs. Nicola shoots **DWM** a look) You're not helping. Sandra Bullock with an 'F' cup bra on? No, only joking. Am I finding someone my own age or younger? What's that Italian actress who appears in all the sci-fi films? [*I don't know*] You're still not helping. Monica Bellucci! That's her."

Which part of your body would you most like to change?
"I really like my body (**DWM** nods in agreement) and it's very well proportioned (**DWM** nods again), so I'd think I'd just like to elongate my whole body, so keeping my proportions I'd like to be about three inches taller. (Thinks) Actually – no, scrub that. I always like to look up to the men in my life, so in light of my current boyfriend, I'd better not get any taller! So I wouldn't change anything."

What established TV show would you most like to be a part of?
"I'd love to do *Doctor Who* now, mainly because I love Matt Smith as an actor. I saw him in *That Face* with Lindsay Duncan and was knocked out by his performance. Not just because he stripped naked and I was in the front row! Also *Battlestar Galactica* and *Damages*. [*Why?*] Because of the superb writing, so any character they gave me would give me an opportunity to do good work."

What's your idea of perfect happiness?
"To answer literally, I don't believe in perfect happiness. Because if it was perfect, you'd have to be a perfect human being therefore, you'd have nothing to strive for, and therefore have no reason to live. We all strive to achieve things. But contentment... Perhaps that's a different thing. Sorry am I being too... complex? [*Nicola Bryant, thank you*] Sorry! [*Don't worry, I'm sure I'll manage to edit this down to 2500 words...*] I'm so sorry!" DWM

"I'd love to go back in time. I would love to go back just as Rose Tyler did. I would love to see my dad again..."

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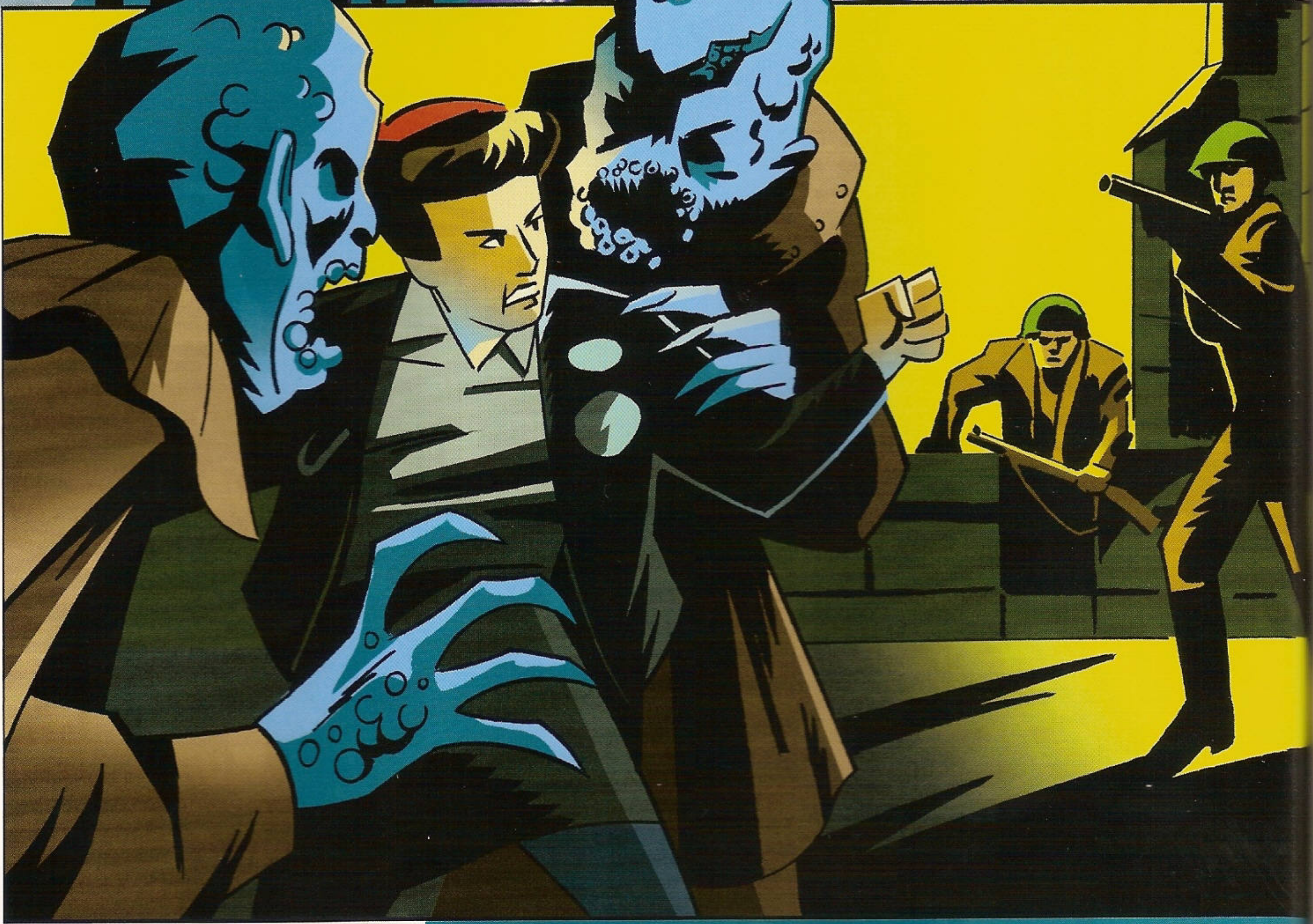


» EPISODES 689-692

THE CURSE OF FENRIC

Compiled by **MICHAEL PRITCHARD** ● Illustrations by **ADRIAN SALMON**

The Doctor plays chess undercover
Replacing one pawn with another
Ace feuds with the Doc
Then she gets a big shock
The baby she loves is her muzzer!

"Subtitles!" cries Richard as the atmospheric opening seconds of *The Curse of Fenric* show a team of Russian commandos arriving at a remote stretch of North Yorkshire coastline in 1943. "I don't think we've had those since *The Mind of Evil*, have we?"

"I don't think we've ever had Russian characters before," muses Peter. "And a historical setting, two stories in a row. Marvellous!"

"Though why they now have to speak 'everything in English' from now on except to help the audience I don't know," says Clay. "And it's very irritating that this superb opening rather ineptly cuts away mid-scene to the Doctor and Ace before the mystery gets going."

The Doctor's wrapped up warm and Jac approves. "Sylvester looks so much better wearing that big duffel coat. It nearly hides his terrible jumper. And it's wonderful to see Ace wearing some contemporary clothes again, she looks great!"

The Doctor and Ace stride into a strangely not-very-well guarded army camp and get surrounded by guards – eventually. "I love the way the Doctor effortlessly takes charge of the situation," says Peter. "It means we can crack straight into the story without any 'who are these intruders?' fluff."

The travellers meet wheelchair-bound scientist Dr Judson and his nurse Crane. "If Judson's doing top secret work on breaking German codes, why do both he and Crane say absolutely nothing when the Doctor hands over forged papers that he's just written right in front of them?" wonders Richard.

"The editing in this scene is very messy and nasty," says Clay. "People's sentences overlapping, and as with *Ghost Light* the sound mix is very poor."

Night falls and the Doctor packs Ace off to bed while he takes a stroll in the night. "Beautiful scene," says Clay. "Time is so rarely seen to pass in *Doctor Who*. Just this little gracenote of reality helps to settle the story in the real world. And the cut between the Doctor looking into the night and Ace hearing a baby crying is very well done."

Cliché Counter

DEATHS ON SCREEN SO FAR
01260

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00208

ONE OR MORE REGULARS INCARCERATED
00254

The next morning sees the Doctor and Ace set off to church – where Judson is working on Viking inscriptions down in the crypt. "Nicholas Parsons is the vicar!" laughs Jac. "Forget Ken Dodd, this is the most bizarre casting ever. But he's great."

"Odd though, how the old spinster Miss Hardaker seems to suggest that Rev Wainwright is a young man who's recently taken over from his father," says Clay. "Though I like Ace's new friends Jean and Phyllis. Again, aside from the companions, we so rarely see teenagers in the series."

And then, in short order, the Doctor and Ace hop about everywhere – back to the base to meet sinister Nazi-obsessive Commander Millington, then to meet young radio operator Kathleeen and her homeless baby Audrey, then to the beach, then back to the church. "This is whizzing along at a frantic pace and once again we seem to have the Doctor zooming from one place to another for no apparent reason," says Richard. "What are his motives for rushing from location to location?"

"It's very artless, as if he's just picking up plot coupons to send off for a cliffhanger," says Clay. "I'm remembering the similar pointless toings and froings in writer Ian Briggs' previous story *Dragonfire*, and worrying a little."

"I'm more worried about how Ace can't put two and two together about a baby with the same name as her mother," says Peter. "Because I can."

Ace meets Jean and Phyllis down by the beach.

PETER
CLAY
JAC
RICHARD

"I like the girls' silly teenage behaviour," says Peter. "'Make me look like Lana Turner! Jane Russell!'"

"Make me look like John Nathan-Turner!" shouts Clay, showing a leg.

"GARY RUSSELL!" chorus the Team. It's traditional.

But something's striking Clay as odd again. "Ace shying away from going in the water with the other girls is very strange. If she's worried about the undercurrents, you'd think she'd be strong and defiant about it. The way it's played it looks more like she just can't swim, though we've seen her do that twice before."

The Doctor's going through the Viking runes with the vicar. "The various readings of the Viking translations over the longship underwater are wonderfully effective," says Richard, "and Mark Ayres' music complements them beautifully."

"I love it when the Doctor gets worried about the beach and says 'But I left Ace there!' and just when you expect a cut to Ace in danger, she breezes in," says Jac.

Back on the beach the Doctor and Ace face a ring of Russian rifles at the close of Part One. "So who are the baddies?" wonders Peter. "The Russians? Millington? Or something else? Everyone apart from Ace, Kathleen and the Vicar seem pretty unpleasant to me."

Part Two sees the Doctor set free by the Russian Captain Sorin to find the monster menace that's been killing his men.

"Rev Wainwright's soliloquy is a rather nice character piece," says Richard, "linking back to what he said to Mrs Hardaker in the first episode. In wartime, he seems to be having difficulty with the idea that God is Love. It's cleverly counterpointed by the Russians killing the British troops in the next scene."

"Blimey, it's all a bit grim though, isn't it?" says Peter. "Surely, the Russians can't be the goodies if they're killing totally innocent British troops?"

Back at the camp the Doctor learns the truth from Commander Millington. He is going to let the Russians steal Judson's secret Ultima Machine.

"Hang on," says Clay. "There's a poison bomb at heart of the Ultima machine. Does Millington expect the Russians to sneak in and steal the whole thing?! And then not even peek inside for a look at how it works when they get it back to Moscow?"

"To be honest, I'm not entirely sure what's going on," says Peter. "There just seem to be a lot of quite nice scenes one after the other, but no narrative. Which, worryingly, seems par for the course with recent stories."

"The scene of Millington showing the Doctor the effect of the gas is chilling," says Richard. "How ironic, given Wainwright's dilemma, that the trigger word for the release of the toxin will be 'love'."

"But what is Alfred Lynch as Millington *doing*?" boggles Clay. "I've seen him before acting very well, but in this he just seems to wander round looking half-cut. And he rambles on about Viking mythology with nobody wondering why. 'We've seen it, Doctor, you and I, the Great Ash Tray...'"

"I've seen the Great Ash Tray," says Jac. "In Clay's flat!"

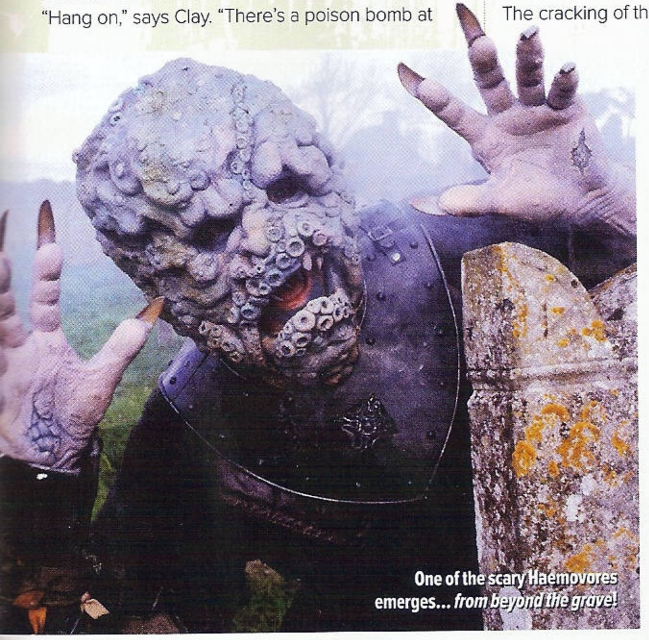
Ace's friends have been changed by going into the water. "I can understand Jean and Phyllis' ghostly pallor if they've just been attacked, drained of blood and turned into the undead," says Richard. "But why have their fingernails suddenly grown to such extraordinary lengths?"

Peter giggles. "Oh dear. I'm afraid I just can't take those two seriously. Though I don't think it wouldn't be a problem if this story wasn't taking itself so seriously. And is there some kind of dodgy sexual overtone to the idea of the soldier suddenly deciding to wade into the water fully clothed to be with two teenage temptresses? 'Come and play with us' indeed!"

"Don't think I'd be tempted," says Richard. "It must get very lonely in the Russian army."

"Though every single one of the Russian soldiers is *gorgeous*," says Clay.

The episode ends with monsters rising from the sea to advance on the village. As Part Three gets underway, Richard's still quite confused. "So, why have the Haemovores decided to surface now? Is it down to the reading of the curse? The cracking of the runic code?"


One of the scary Haemovores emerges... *from beyond the grave!*

"And if they're from the far future," says Jac, "why are they dressed in ruffs and things, as though they're ancient drowned sailors? Are there two types?"

Peter shrugs, considers asking a dozen more difficult questions, then thinks better of it and sips his Merlot instead.

The Haemovores attack the Doctor, Ace and the vicar in the church. "Great line from the Doctor," says Clay. "'The problem is, it's not raining. And there's a west wind...!' What a great scary moment."

"I'm rather shocked by Ace's escape," says Richard. "Her motivation for self-preservation is understandable given the circumstances. But she seems to be completely abandoning the Doctor and Wainwright to the Haemovores! Though I love the concept that a strong faith in anything can be enough to deflect the creatures."

The Doctor deflects them with a sotto voce list of his own companions. "Unfortunately it breaks off at Steven, just too soon to discover if the Doctor considers Katarina to be official," says Jac. "Though I suppose as she wasn't in his *Resurrection of the Daleks* flashback, a more pertinent question might be 'has he remembered Leela yet?' Alas, we will never know."

Ace has had enough and confronts the Doctor about his secretive plans. "Sophie's 'Tell me!!' really makes the hairs on the back of my neck stand on end," shivers Clay. "It's about time with all his ongoing manipulation of her."

"I've never felt such empathy with a companion!" says Peter. "And the Doctor's line about 'evil from the dawn of time' is intriguing. He's so different from any of the other Doctors."

"Not so sure about Ace's seduction scene, though," grimaces Richard as Ace has to distract another lonely soldier.

"Poor Sophie's really going for it but the dialogue is making me cringe," says Jac as the soldier asks ▶

"I'm shocked by Ace's escape. She's abandoning the Doctor to the Haemovores!" Richard

AND **YOU** SAID...

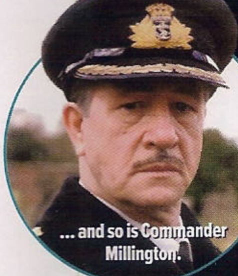
"There's a fantastic piece of misdirection as Ace approaches the Norse chessboard and muses, 'Why is everyone around here so interested in Vikings?' Of course, the real question is, 'Why is everyone around here so interested in chess?'" BLAINE COUGHLAN FACEBOOK

Captain Sorin is merely a pawn in Fenric's game...

"In a story bursting with memorable words and images, one of the most atmospheric sequences has – very rarely for *Doctor Who* – a voice-over, written by the long-dead, passed between different characters and absolutely mesmerising, setting off haunting shots of the dragonship and the carvings." ALEX WILCOCK ISLE OF DOGS

"So, the Ultima Machine is programmed to explode on decoding a certain word, but at the same time they're using it to decipher writings where they have no idea what they contain... Isn't that a bit of a risk? The Viking could easily have written, 'I raise these stones to the memory of my dear wife, whom I love...' BOOM!" RICHARD FLOWERS EMAIL

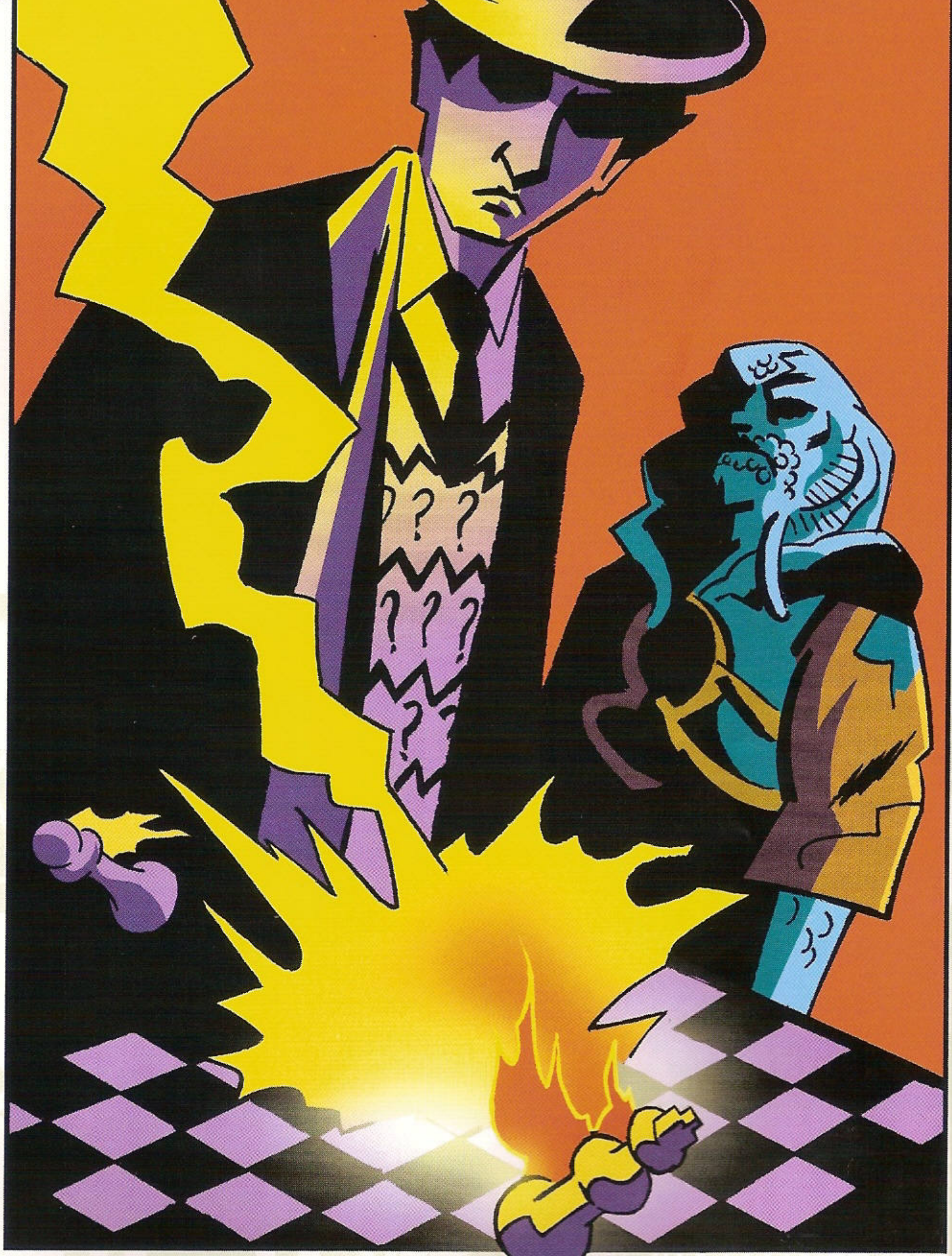
"It beggars belief that Ace, when reacting to baby Audrey's name, not only fails to notice the coincidence of Kathleen having the same forename as her grandmother, but is also apparently unaware that her mother's maiden name was Dudman. How does she deal with the security question when she phones the bank?" JOHN PAINES BRISTOL


... and so is Commander Millington.

"There's something terribly vexing about scripts that feature a long standing arch-nemesis of the Doctor's (that we've never heard of before) that's revealed to have been secretly behind all the recent events of his life (even though it's obviously only been decided by the writers after the fact)." PETER NOLAN FACEBOOK

"What on earth was that sequence at the end about? Is Ace trying to literally drown her sorrows? Like the 'seduction' scene earlier, there are moments when this story tries to be deep and doesn't quite succeed. A shame, because other moments are brilliant. The chess problem is a swizz, though. I can't blame Fenric for being cross about that one." ANDREW WILLIAMS LEICESTER

In **DWM** 414, the Team will be watching *Survival*. Let us know your comments by emailing us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, making sure we receive any comments by 7 September.

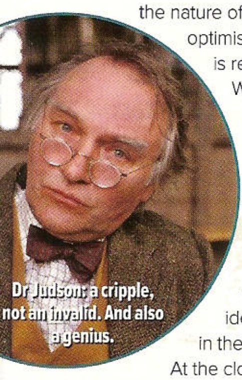


Ace if she can travel faster than a second hand on a watch. 'What, as fast as one second per second? This is barmy.'

"And a suggestive wink and a flash of suspenders would have done the job far more effectively," says Peter. "I don't think Ace would have to try very hard usually, and certainly not in wartime!"

Rev Wainwright meets his end at the fingernails of the Haemovores. "Full marks to Nicholas Parsons," says Jac. "A fabulous performance."

"I'm not sure what the production is saying about the nature of faith," says Clay. "In the happy optimistic world of *Doctor Who*, this is really quite disturbing. Because Wainwright's empathy and reasonable human doubts led to his death, and Miss Hardaker's faith was weak for all her protests. But Sorin can escape because he has strong faith in a political system that butchered millions upon millions. It's fascinating and quite the darkest idea we've ever had presented to us in the series."



Dr Judson: a cripple, not an invalid. And also a genius.

At the close of Part Three, the evil-from-the-dawn-of-time Fenric possesses Dr Judson, who addresses the Doctor as 'Time Lord.'

"I got the chills!" shouts Peter. But as we enter Part Four he's less happy. "Has anyone got any idea what's going on here? I'm even more lost than I was during *Ghost Light*."

"So many questions," says Clay. "If the Vikings all died on the night they arrived, how did the curse get into the local bloodline? What caused Judson's accident? Are the Haemovores from the past and the future? And why can't Ace work out that baby is her muzzer?"

Jac nods. "When Kathleen gets to Streatham and says 'your granddaughter sent me', Ace's nan is going to be confused and possibly insulted."

"But Kathleen is Ace's nan, isn't she?" ponders Clay. "Which makes Ace quite spectacularly thick. She knows her nan's address, so she must know her name. And her own mother's maiden name, if she wants to set up an online banking account. But there's a baby with her mother's name whose mum has her nan's name, and whose father died in the war exactly like her grandad did... and she doesn't realise."

"Is that *it*? Is that all this story's about? Fenric just wants to beat the Doctor at chess?!" Peter

The Haemovores surround Ace. But they all suddenly die. "What was the logic of the Ancient One killing all the other Haemovores?" boggles Richard.

"Jolly lucky for Ace, wasn't it?" sighs Jac.

Peter frowns as Fenric's secret plan is revealed. "Is that it? Is that all this story is about? Fenric just wants to beat the Doctor at chess?!"

The Russian and British soldiers unite, giving Ace the way to end the chess game. "Surely opposing pawns joining forces isn't a real chess solution?" queries Jac. "That's just stupid, isn't it?"

"Somewhere underneath all this is a really clever allegory about co-operation and altruism working in life as they do in computer programs," says Clay. "That line in Part One about 'zero sum games' is very significant. This is years ahead of its time in that regard."

"But why would Ace rush back to Fenric when she knows the answer?" wonders Richard. "Unless this is why the Doctor has been manipulating Ace so much? If he really saw Fenric's power reaching out once again and influencing events, perhaps he's been moulding and maturing her for her own good."

Fenric confronts the Doctor, running through some of his more recent adventures. 'Before Cybermen... on Iceworld.'

"While it's exiting to hear these adventures referred to," admits Peter, "just what *is* Fenric going on about? Are we to infer that he's been influencing every story since *Dragonfire*? *Just to solve a chess problem*?!"

"In a weird way this explains Mel's sudden departure," says Clay. "If the Doctor knew Ace was an unwitting pawn of Fenric he told Mel off screen what had to be done. It's intriguing. Did Ace's presence kickstart all the godlike weirdness we've seen in the Doctor since? And it was certainly her desire to see the birth of computer science that brought them here in the first place..."

The Doctor breaks Ace's faith in him with a string of insults so that the Ancient Haemovore can destroy Fenric. "Instead of just asking her to move away a bit," sighs Clay. "Why does the Ancient One turn on Fenric? And why doesn't Fenric just transport himself from the gas chamber like he did earlier? None of this makes sense!"

With Fenric vanquished, Ace goes for a swim. "I guess she's coming to terms with her inner demons," say Jac. "That story did seem to be trying a bit too hard in places. I liked it, it looked great, but I much preferred some of the other recent stories."

Richard's smiling. "On the whole, that was a cracking little story. Some of the motivation and logic was unclear in places, but it was great fun."

"If you squint," says Clay, "it's exactly what you want *Doctor Who* to be. Scary and weird and full of great ideas, characters and dialogue. But open your eyes and it all sort of crumbles."

Peter just shrugs and opens another bottle of Merlot. "Good job the Doctor didn't challenge Fenric to a game of Monopoly. We'd have been here all bleedin' night." DWM

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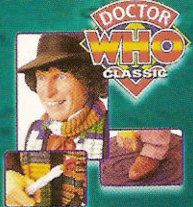
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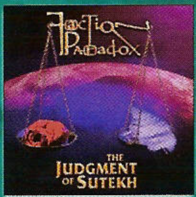
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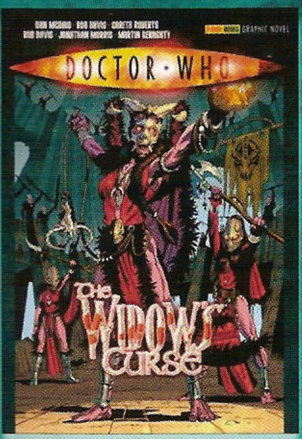
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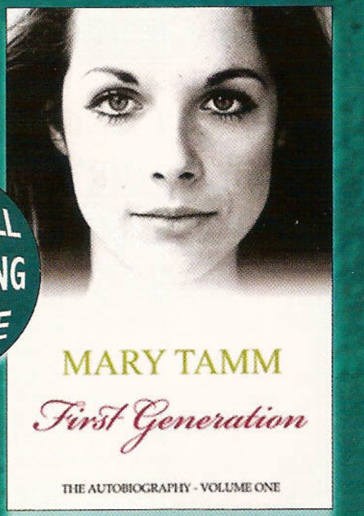
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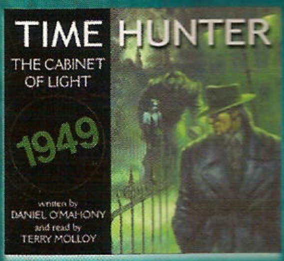
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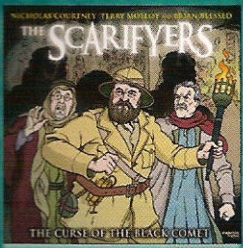
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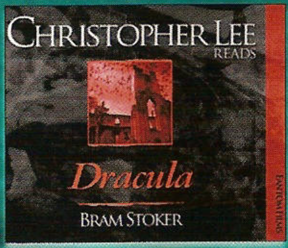
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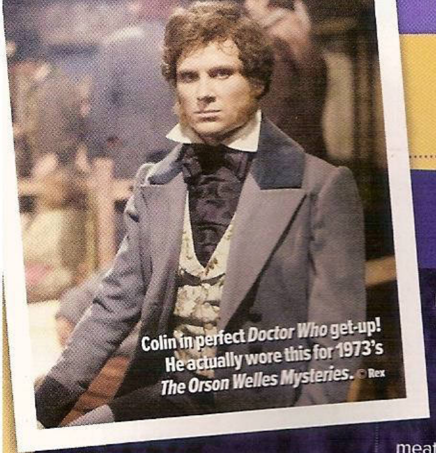
The Watcher's Guide to... The SIXTH DOCTOR (1984-1987)

The mid-1980s weren't the easiest of times for *Doctor Who*. Just as the Sixth Doctor's era was hitting its stride, the show was put on ice for eighteen months while the BBC reconsidered its future. Fans breathed a sigh of relief when the all-clear was sounded, but things took another difficult turn with the airing of some uncomfortably public disagreements among the production team, and Colin Baker's eventual departure from the series took place under circumstances that nobody would have wished for. It's a tale that forms an undeniably important chapter in *Doctor Who* history, but it often seems to monopolise discussion of the period: so, now that we've dutifully mentioned it up front, let's not get sidetracked by what was happening behind the scenes. Instead, let's concentrate on celebrating the Sixth Doctor's era in all its vivid, vigorous glory...

> *"I feel like a hungry man, eager for the feast!"*
>
> **(Attack of the Cybermen)**

If the Fifth Doctor had been a polite, companionable sort of fellow, then his successor presents an immediate contrast: like a bull in a cosmic china shop, the Sixth Doctor is abrasive, tactless and seldom impeded by anything resembling modesty. He enjoys nothing more than a blazing quarrel, whether it's with a courtroom full of Time Lords about the future of the universe, or with his hapless companion about what to have for dinner. His lurid personality is evident in his choice of attire, a garish coat of many colours that marks him out from the crowd no matter where he finds himself in time or space. But despite the loud wardrobe and the louder personality, underneath it all he's a sensitive soul: when he isn't raging against wickedness and corruption, he can often be heard quietly contemplating the impact of cosmic events on the little things that really matter, like butterflies, gumblejacks and human lives. Behind the brash façade, he's still our friend the Doctor...



Colin in perfect *Doctor Who* get-up! He actually wore this for 1973's *The Orson Welles Mysteries*. © Rex

Colin Baker (1943-)

Born in London and brought up in Manchester, Colin Baker originally studied to become a solicitor before enrolling at the London Academy of Music and Dramatic Art.

He began his career in the theatre, appearing in repertory seasons at Guildford, Chichester and Liverpool. Early television credits included *Roads to Freedom*, *Cousin Bette* and *War and Peace*, but prior to *Doctor Who* he was best known for his role in *The Brothers*, a popular BBC pot-boiler about the power-struggles within a family haulage firm which was an effective precursor of 'super-soaps' like *Dallas* and *Howards' Way*. Colin joined the series in 1974, and his two-year stint as the villainous Paul Merroney provided a launch pad for meaty guest roles in other series: he was a dodgy businessman in *Juliet Bravo*, and gave an unforgettable turn as the hard-bitten space pirate Bayban the Berserker in a 1980 episode of *Blake's 7*.

Doctor Who beckoned soon afterwards, marking a unique turn of events as Colin became the first and thus far only actor to appear in the series prior to being cast in the lead role. In 1983's *Arc of Infinity* he played the ruthless Commander Maxil, and even had the honour of shooting the Fifth Doctor – although not, as the actor later joked, in order to get his job...

As Bayban in *Blake's 7*.

As it turned out, that job came his way just a few months later. In a happy piece of synchronicity, just as Peter Davison was planning to relinquish the TARDIS key, *Doctor Who*'s producer John Nathan-Turner found himself impressed by Colin's witty anecdotes and entertaining antics at the wedding of *Arc of Infinity*'s assistant floor manager, and decided that he had found his new Doctor. Baker's quirky, egocentric reading of the Time Lord provided a striking contrast to Davison's diffident, unassuming characterisation, launching *Doctor Who* into a colourful new phase.

Since leaving *Doctor Who*, Colin's television credits have included *Casualty*, *The Young Indiana Jones Chronicles*, *Jonathan Creek*, *A Dance to the Music of Time*, *Hollyoaks*, *Doctors* and *Kingdom*. His theatre work has seen him lend his talents to everything from *Privates on Parade* to *Strangers on a Train*, and from *Kind Hearts and Coronets* to *HMS Pinafore*. He has remained fiercely loyal to *Doctor Who* and its heritage, reprising the role in audio plays and on stage in 1989's touring show *Doctor Who: The Ultimate Adventure*. He's an enthusiastic blogger, and writes a regular column for the *Bucks Free Press*. Colin Baker: a man of many parts!

A 1974 episode of *The Brothers*.

Notable FIRSTS

In a radical break with tradition the Sixth Doctor's début story, *The Twin Dilemma*, began transmission the week after the Fifth Doctor's final episode, marking the first instance since 1966 when a regeneration wasn't followed by a break between seasons. *The Twin Dilemma* also finds the Sixth Doctor becoming the first incarnation to use the word, er, 'incarnation', a piece of Time Lord terminology that had been kicking around since the 1970s novelisations, but remained unheard on screen until now.

- The Sixth Doctor's brief but eventful era includes rematches with the Daleks, Davros, the Master, the Sontarans and the Cybermen. Foremost among his new adversaries is Sil, a nasty little maggot-man who pops up on two occasions to cause headaches for the Doctor and Peri. Particularly Peri. The Second Doctor drops by in the aptly-named *The Two Doctors*, and elsewhere we meet a kaleidoscope of new Time Lords including grandiloquent Gallifreyan glamour-puss the Rani, an old chum called Azmael (apparently a drinking companion of the Fourth Doctor, something we sadly never saw on screen), and also the Inquisitor, the Keeper of the Matrix, and of course the villainous Valeyard, who turns out to be... actually, no, let's not go there, just in case you haven't seen *The Trial of a Time Lord* yet. If you haven't, you're in for a shock.

Sil makes his first slimy appearance in *Vengeance on Varos*.

Trial of a Time Lord: a record-breaker!

- From *Attack of the Cybermen* onwards *Doctor Who* was restored to its original home on Saturday nights, but with a new twist: following the experimental splicing of the previous year's Dalek adventure into two double-length episodes, the 1985 season became the first to consist of thirteen 45-minute instalments. With the benefit of hindsight we can see that this was a taste of things to come, but at the time the experiment was deemed only a partial success, and from *The Trial of a Time Lord* onwards the show reverted once again to the 25-minute format.

- Or did it? Over the years *Doctor Who*'s original running time occasionally expanded or contracted to accommodate special circumstances (for the record, the longest ever '25-minute' episode is the third instalment of *The Dalek Invasion of Earth* at a blockbusting 26'50", while the shortest is Episode Five of *The Mind Robber* at a paltry 18 minutes), but as a general rule the duration held firm at around 24'30". The big exception was the final episode of *The Trial of a Time Lord*, when for one week only *Doctor Who* received special dispensation to occupy a half-hour slot, allowing Colin Baker's epic swansong to come to its whopping 29½-minute conclusion. And talking of epic, *Trial* is not only the longest ever *Doctor Who* story, but also the only instance of an entire season consisting of just the one adventure. Contained within it are four distinct sub-adventures, but officially it's a 14-parter.

- If you're anything like me, you've long since given up bothering to point out to normal people that the Doctor's arch-enemies were seen negotiating stairs long before the episode *Dalek* – but, contrary to popular belief, the Seventh Doctor's celebrated staircase incident is not the first time we see a Dalek take to the air unaided: that honour belongs to the dramatic demise of body-snatchers Natasha and Grigory in *Revelation of the Daleks*. Admittedly the angles are such that it's not entirely clear what's supposed to be going on, but it's there all right. Part Two, around 27 minutes in. Take a look.

In *Revelation of the Daleks* we see a Dalek hovering unaided for the first time.

- And finally, not actually a first, but a curious 'first since': the Sixth Doctor is the first incarnation to rub shoulders with genuine historical figures since the days of William Hartnell. The Fourth Doctor kept missing Leonardo Da Vinci, and the Fifth bumped into an android posing as King John, but Sixie's encounters with George Stephenson in *The Mark of the Rani* and HG Wells in *Timelash* mark the first on-screen brushes with historical celebrities since the TARDIS touched down in Tombstone way back in *The Gunfighters*. There, isn't that interesting?

The Watcher's Guide to...

The SIXTH DOCTOR

The catharsis of spurious verbosity!

The Doctor explains something very complicated written in *The Mark of the Rani*.

More tongue-twisters from *The Twin Dilemma*, *The Mark of the Rani* and *The Trial of a Time Lord*. How deliciously clinquant!

In the quest for naturalistic dialogue, *Doctor Who* has served us richly over the years with such tongue-tripping humdingers as "I know so little about telebiogenesis" and "I accept without reservation the results of your excellent potassium-argon test." But the Sixth Doctor's era brings with it a banquet of medium-rare syntax and thrillingly overcooked vocabulary unparalleled in *Doctor Who* history.

Now, lest we be accused of taking the mick for no good reason, let's get something straight: long words are good. Beatrix Potter famously included one 'difficult' word in each of her children's stories, and we middle-aged *Doctor Who* fans have Terrance Dicks to thank for the fact that we were familiar with adjectives like 'capacious', 'flamboyant' and 'transcendental' at a deliriously young age. Children adore long words: if there's an obscure dinosaur that needs identifying, you're far better off asking a seven-year-old than an adult.

So yes, long words are good. They're effulgent. They're supercalifragilisticexpialidocious. But – and here's the thing – if they're used indiscriminately or inappropriately, the sound of them is something quite atrocious. When the newly-regenerated Sixth Doctor greets the satellite of Titan Three with an absurdly florid "Thou craggy knob which swims upon the oceans of the firmament!", the context is all: his self-dramatising post-regenerative trauma, not to mention Peri's response of "I think I'm gonna be sick," make the line appropriate and funny. But when, aboard the *Hyperion III*, he turns to Mel and declares, "If you wish to pursue this completely arbitrary course, pray hurry along to the hydroponic centre and leave me to my static and solitary peregrinations," he just sounds a bit weird. And he's not alone: the Sixth Doctor lives in a universe where *everyone* seems to talk like this, and supporting characters are liable at any moment to spout implausible constructions like "I'll match you for candour" or "A new admixture of fish and fowl."

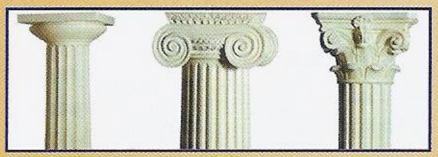
The responsibility for this outbreak of baroque grammar and sesquipedalian dictionary-swallowing is traditionally laid at the door of the connubially concatenated dramaturgical derodidymus Pip and Jane Baker – but their thaumaturgical typewriter spawned only *two* of the following gems...

Original	Translation
● "Fortuitous would be a more apposite epithet."	● "Lucky would be a better word."
● "You microcephalic apostate!"	● "You pin-headed traitor!"
● "I intend to adumbrate two typical instances from separate epistopic interfaces of the spectrum."	● "I'm going to show you two things from different places."
● "There's nothing you can do to prevent the catharsis of spurious morality!"	● No English equivalent exists.

Cliché-Busting: Chameleon, Comedian, Corinthian and Caricature

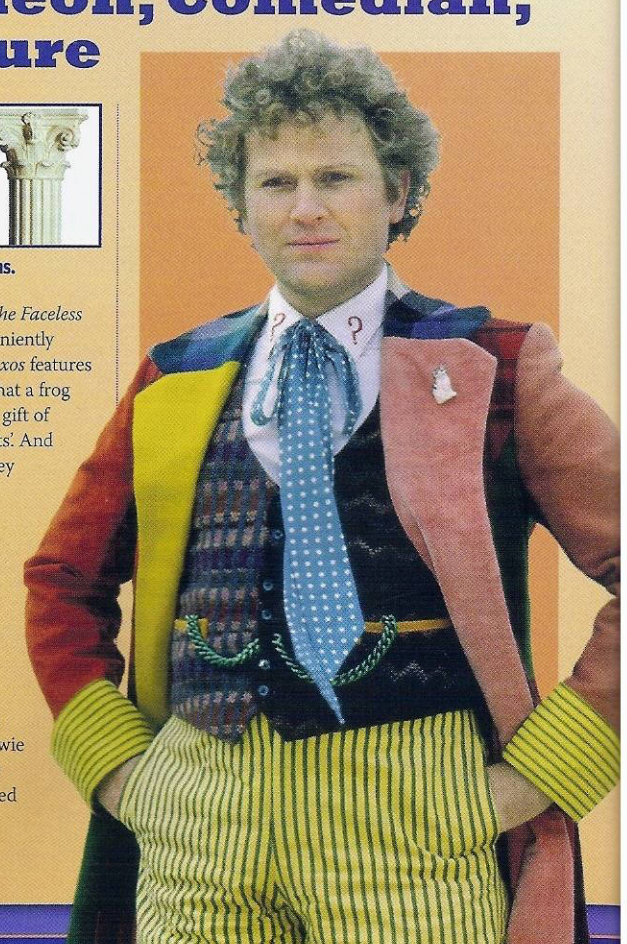
Attack of the Cybermen finds the Sixth Doctor achieving something that his previous selves never did, when he repairs the TARDIS' chameleon circuit – but only long enough for a spot of comic relief as the ship's exterior transmogrifies into a hideous floral cabinet, a fully functional pipe organ and a pair of wrought-iron gates. Meanwhile the Master's chameleon circuit is firing on all cylinders, allowing his TARDIS to become anything from a horsebox to a grandfather clock to its apparent 'default' setting in the 1980s series, an Ionic column.

Where to begin, fellow cliché-busters? Well, despite what you might have read absolutely everywhere, including the last paragraph, the Master's TARDIS is not, repeat *not*, an Ionic column. The three classical orders of architecture, known in chronological sequence as Doric, Ionic and Corinthian, are typified by three distinct varieties of column with increasingly elaborate decoration at the capitals: the Ionic column is topped with a scroll, while the Corinthian is the most ornate of the three, bursting with acanthus leaves and other twiddly bits. But the Master's TARDIS is neither: it's a Doric column, topped by a simple slab or abacus. Glad we've got that sorted out.

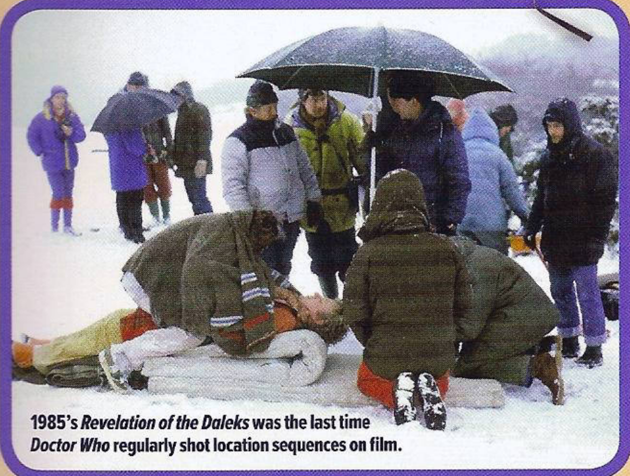

Left to right: Doric, Ionic and Corinthian columns.

Isn't it extraordinary how one modest little terrestrial lizard is so widely known throughout the cosmos? *The Faceless Ones* gives us shape-shifting aliens conveniently called Chameleons, while *The Claws of Axos* features a race who arrive on Earth unaware of what a frog is, but ready and willing to describe their gift of Axonite as 'the chameleon of the elements'. And the Doctor's own people have named a key feature of TARDIS technology after the polychromatic little critters.

In actual fact, it's a bit of a myth that *all* chameleons use camouflage. Some species do, but many simply change colour when alarmed, or fighting, or mating, or as a result of other emotional states. And for anyone still wondering, the quotation at the top of this box is from a song by another long-term victim of chameleon clichés: the great David Bowie is forever being branded a 'chameleon' by lazy journalists who've never really stopped to think. Because yeah, blending into the background is exactly what he's famous for, right? Duh.



Put the blame on VTR!


1985's *Revelation of the Daleks* was the last time *Doctor Who* regularly shot location sequences on film.

One of the many fine qualities distinguishing *Doctor Who* fans from civilians is our ability to grasp the difference between film and videotape. Try explaining to your Auntie Vanessa that *EastEnders* looks different from *Inspector Morse* because the former is made on video and the latter on film, and the chances are she won't have the faintest idea what you're on about. But although she might not be able to 'see' it, in terms of the way she unconsciously perceives both shows, it really makes a difference.

Revelation of the Daleks was the last *Doctor Who* story of the 1980s to shoot its location sequences on film: thereafter, give or take the occasional model shot, everything until the end of the Seventh Doctor's era was recorded on videotape, whether in the studio or on location. This was a significant sea-change: throughout the preceding couple of decades, the standard practice for most British television drama had been to use videotape in the studio, and old-fashioned film on location. Film was also used for any interior scenes mounted at Ealing Studios, often for sequences involving fire, water, explosions, fights, animals or elaborate sets: examples in *Doctor Who* include the climactic caveman fight in *100,000 BC*, the Zeta Minor jungle in *Planet of Evil*, and the Pudding Lane denouement of *The Visitation*.

One reason for the film/video divide was that until the mid-1970s, video cameras were simply too big and bulky to take on location. So widespread was the practice of combining the two media that, often quite unconsciously, viewers learned to equate film with 'outdoors' and video with 'indoors'. Film has a deeper, grainier texture which enables it to look convincingly 'outdoors' even when shot in a studio: just compare the Ealing Studios jungle in *The Creature from the Pit* (film) with the Television Centre jungle in *Kinda* (videotape). Sometimes the jump between the two can be unsatisfactorily jarring: purchasers of this month's *Black Guardian Trilogy* DVD set can find a classic example in *Terminus*, as Tegan and Turlough scramble through the spaceship's infrastructure on film while the corridors above their heads remain resolutely on videotape. But sometimes a canny director can use the indoors/outdoors preconception to the show's advantage: *The Talons of Weng-Chiang* shoots its street and riverside exteriors on film, but its theatre locations on videotape, the better to match them up with the studio shots.

From *The Trial of a Time Lord*, all of *Doctor Who* was shot on video until the end of the 1980s.

With the arrival of lightweight portable video cameras, a handful of *Doctor Who* stories of the 1970s (*Robot*, *The Sontaran Experiment*, *The Seeds of Doom* and *The Stones of Blood*) abandoned film altogether and took the unusual step of shooting all their exterior scenes on video. By the mid-1980s the practice was commonplace, and from *The Trial of a Time Lord* until the end of the decade it was video all the way: the days of hopping between the two media were over. More recently, film has become the medium of choice for just about every kind of fictional TV other than soaps and sitcoms: in 1996 the Eighth Doctor's TV Movie became only the second *Doctor Who* story to be shot entirely on film (the first was the Third Doctor's début *Spearhead from Space*), and by the time the show returned to our screens in 2005, advances in technology meant that *Doctor Who* could now be treated in post-production with a process known as 'FilmLook', thus combining the greater flexibility of electronic cameras with the richer texture of film.

Adventures of the SIXTH DOCTOR

- **The Twin Dilemma** (4 episodes)
- **Attack of the Cybermen** (2 episodes)
- **Vengeance on Varos** (2 episodes)
- **The Mark of the Rani** (2 episodes)
- **The Two Doctors** (3 episodes)
- **Timelash** (2 episodes)
- **Revelation of the Daleks** (2 episodes)
- **The Trial of a Time Lord** (14 episodes)

Note: although officially a 14-part story with a single overall title given on screen, *The Trial of a Time Lord* contains four distinct adventures, often sub-divided as *The Mysterious Planet* (4 episodes), *Mindwarp* (4 episodes), *Terror of the Vervoids* (4 episodes), and *The Ultimate Foe* (2 episodes).

Companions of the Sixth Doctor

- **Perpugilliam 'Peri' Brown** (*Planet of Fire – The Trial of a Time Lord*)

- **Jamie McCrimmon** (*The Two Doctors*)

- **Mel Bush** (*The Trial of a Time Lord – Dragonfire*)

Other recurring characters

- **Lytton** (*Attack of the Cybermen*)

- **Sil** (*Vengeance on Varos, The Trial of a Time Lord*)

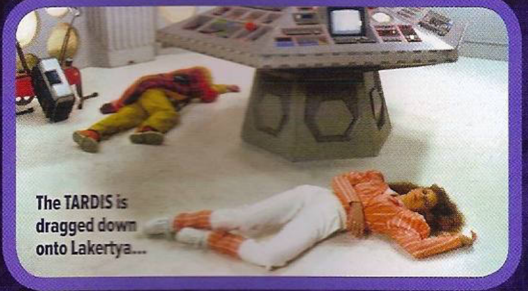
- **The Master** (*The Mark of the Rani, The Trial of a Time Lord*)

- **The Rani** (*The Mark of the Rani*)

- **Davros** (*Revelation of the Daleks*)

- **Sabalom Glitz** (*The Trial of a Time Lord*)

Regeneration No.6


The TARDIS is dragged down onto Lakertya...

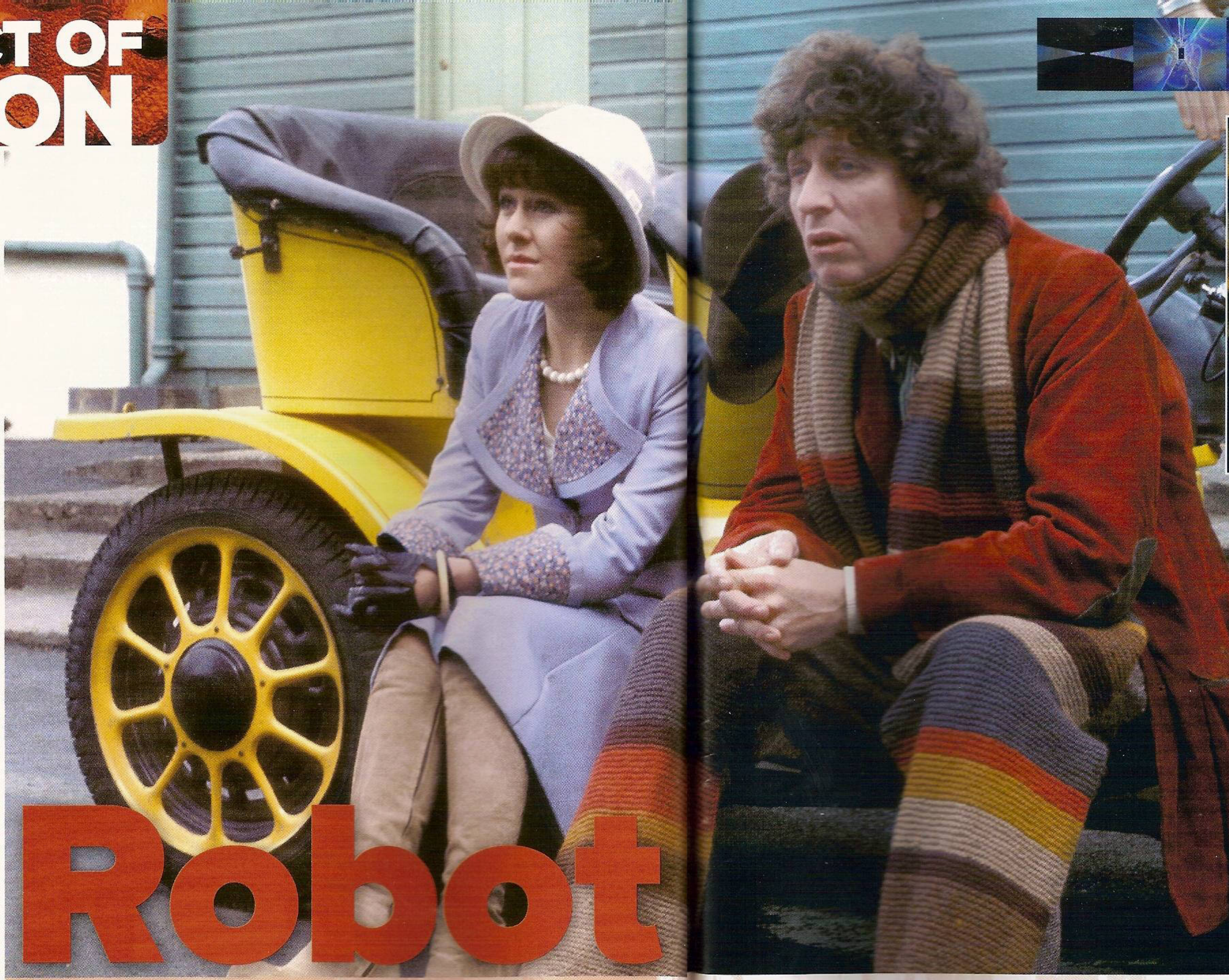
"Leave the girl, it's the man I want..." (The Rani, *Time and the Rani*)

The Sixth Doctor's days were brought to an end when the TARDIS was drawn off course by his old enemy the Rani, who was bent on exploiting the Doctor's genius to further her latest power-hungry scheme. Crash-landing on the planet Lakertya, the TARDIS was infiltrated by the Rani and her monstrous servants the Tetraps, who found the Doctor and his companion Mel lying unconscious on the floor of the control room. But the impact of the crash-landing had taken its toll on the Doctor: as the Tetrap Urak turned over the Time Lord's lifeless form, the regenerative process was triggered, and once again the Doctor's features dissolved into those of a new man...

THE FACT OF FICTION

"Here we go again!" **Alan Barnes** discovers what happened when the youngest Doctor to date débuted in 1974's *Robot*...

Robot



PART ONE
BROADCAST: 28 DECEMBER 1974

"Look, Brigadier, look!" Sarah Jane Smith (Elisabeth Sladen) pulls the Brigadier (Nicholas Courtney) aside...

- The Brig's "Just a minute...." preceding is occasioned by his stepping forward to where Time Lord Cho-Je (Kevin Lindsay) has disapparated, after triggering the Doctor's regenerative cycle – this being a re-enactment of the closing moments of *Planet of the Spiders* (1974), with the Doctor returned to Earth after having suffered a critical dose of radiation poisoning on the planet Metebelis Three.
- Studio scenes for *Robot* Parts One and Two were scheduled to be recorded at BBC Television Centre over Tuesday 21 and Wednesday 22 May 1974 – but a scene-shifters' strike intervened, causing the Tuesday recording to be abandoned. (The industrial dispute meant that the Thursday 23 edition of children's magazine show *Blue Peter* was actually presented by Lesley Judd, John Noakes and Peter Purves from the UNIT lab set!) Most of Part One would end up being recorded on Saturday 1 June.

... pointing to where the Doctor (Jon Pertwee) lies on the floor of the UNIT HQ laboratory, close to the TARDIS. "I think it's started..." The Doctor's features begin to change... into those of the new Doctor (Tom Baker).

- Flashback to early February 1974: out of acting work since the New Year, and filling in time with a 'part' as a hod carrier on a building site, Tom Baker wrote a begging letter to incoming BBC Head of Drama Serials William 'Bill' Slater – who'd directed Baker in a version of George Bernard Shaw's *The Millionairess*, a BBC *Play of the Month* broadcast on 25 September 1972. Here, Baker had played a heavily-accented, fez-wearing Egyptian, Dr Ahmed el Kabir – a selfless medico who becomes the target of the affections of the richest woman in England: Maggie Smith's Epifania (the same roles taken by Peter Sellers and Sophia Loren in the 1960 film version, in fact – which led to their deathless novelty record, performed in character: *Goodness Gracious Me*). Slater read the letter shortly after meeting with outgoing *Doctor Who* producer Barry Letts, to discuss Letts' ongoing search for a replacement for Jon Pertwee (see panel: *The Doctors Who Weren't*). Inspired, Slater had Letts take his (also outgoing) script editor Terrance Dicks to the cinema to see Baker as the heavily-accented, turban-wearing villain Prince Koura in the Ray Harryhausen fantasy *The Golden Voyage of Sinbad* (1973)... and, shortly thereafter, Baker was signed up to appear in an initial 26 episodes.
- It's intriguing to note that in both of the pieces that led to his casting, Baker spoke in a foreign accent – and, introduced to the press on Friday 15 February, he stressed the Doctor's 'otherness': '... although he has a human body he comes from somewhere else...' Incoming producer Philip Hinchcliffe – who shadowed Letts throughout the production of *Robot*, Letts' swansong – would refer to the new Doctor's 'otherness', too: "I liked the notion of the Doctor being a kind of wandering gypsy," he said in 1995.
- The new Doctor mutters to "stop Linx" – referring to Sarah's first adventure with the Doctor, *The Time Warrior* (1973-4; see *The Fact of Fiction*, **DWM** 368).

"There's no point being grown up if you can't be childish sometimes..."

THERE'S AN END-OF-TERM AIR about *Robot*, a sense of the teachers letting the children loose in the sandpit – no more English, no more French, and the new Doctor's sleeping on his old lab bench. We even get to see Tom Baker rifling his way through a metaphorical dressing-up box, rejecting Viking and Pierrot costumes in favour of his famously overlong scarf; like all children mucking around in grown-ups' clothes, he's lumbered himself with a trip hazard. So it doesn't seem *all* that terrible when a toy tank trundles onto the scene towards the end of Part Three, nor when the (Giant) Robot seizes a pair of Action Man UNIT troopers; from beginning to end, *Robot* is not so much *Doctor Who* imagined as a children's programme, more like *Doctor Who* as enacted by children. No wonder a generation of kids longed for the Denys Fisher Giant Robot doll. More importantly, no wonder that same generation of kids came to love the Fourth Doctor so. He was, after all, one of us.

Robot was the last story put together by producer Barry Letts and his former script editor, Terrance Dicks. More than any of the Third Doctor's adventures, *Robot* resembles the overwhelmingly odd crime fantasies of *The Avengers*, with its mysterious breaches of Government facilities, its cartoon mad scientist, its Cybernaut-ish menace. But it's a road not taken: in four weeks' time, the TARDIS would land aboard *The Ark in Space* – where the horror, literally and figuratively, would be waiting. Mr Letts and Mr Dicks would have gone; there'd be a new pair of masters, in the form of Mr [Philip] Hinchcliffe and Mr [Robert] Holmes. Playtime was over; *Doctor Who* was about to grow up.

But that's not to say *Robot* isn't important. Learning through play is a desperately important part of any education – and that's what Tom Baker, in particular, is doing throughout.

Both a bit fast? The new Doctor (Tom Baker) borrows a stethoscope from Harry Sullivan (Ian Marter) to check his hearts.

The Brigadier makes an internal call, asking the Medical Officer, Lieutenant Sullivan, to attend.

- "The brontosaurus is large and placid and stupid," cries the Doctor – quoting himself in *Invasion of the Dinosaurs* (1974; see *The Fact of Fiction*, **DWM** 335).

Harry Sullivan (Ian Marter) arrives, followed by the officer formerly known as Sergeant Benton (John Levene).

- That was quick – the Brig only summoned his MO mere moments ago! Wouldn't it have been easier to holler for a medic, if Sickbay's so close...?
- Harry Sullivan may have initially gone under the surname 'Sweetman,' if a mention of the name in an early draft of *Planet of the Spiders* is to be believed.
- Harry was originally intended to be an older Doctor's right-hand man, taking the lion's share of action scenes. He's a naval surgeon on attachment – presumably in order to distinguish him further from the UNIT semi-regulars, such as Mike Yates. In fact, since the former Captain had by then resigned from UNIT, one wonders why the possibility of Yates filling the vacancy at the Doctor's side seemingly wasn't considered... especially bearing in mind that Letts cast Ian Marter, the actor he'd first offered the role of Yates to, back in 1970; Marter had subsequently appeared as the not-at-all-dissimilar naval lieutenant Andrews in *Carnival of Monsters* (1973). Despite Letts having ended up casting a more-youthful-than-intended Doctor, the producer kept Harry on – and on 16 April, Marter was contracted to feature in all 26 episodes planned to comprise the 1974-5 season. (His final story, *Terror of the Zygons*, would end up being cut from six to four episodes and held over to open the 1975-6 run; see *The Fact of Fiction*, **DWM** 345.)

'According to early drafts of *Planet of the Spiders*, Harry's surname was Sweetman...'

Harry orders the Doctor taken to Sickbay.

Night: outside the Ministry of Defence Weaponry Research Centre, a sentry is throttled by an intruder with metal pincers for hands.

- For the first time in *Doctor Who*'s history, all of the exteriors for *Robot* were recorded on video, as opposed to film, by means of a mobile Outside Broadcast unit – the better to avoid the disasters of *Invasion of the Dinosaurs*, where efforts to electronically place monster models over pre-filmed location sequences had proved desperately unconvincing. With *Robot* Part Four requiring similar effects, Letts judged – correctly – that shooting entirely on video would lead to a better result.
- All of the locations were found in and around the BBC Engineering Training Centre at the Wood Norton estate, near Evesham, Worcestershire – which meant that problems arising from the use of the unfamiliar OB unit could potentially be fixed on site, according to production manager George Gallaccio. Led by director Christopher Barry, the *Robot* crew descended on the Wood Norton estate – parts of which had featured in Jon Pertwee's début, *Spearhead from Space* (1970; see *The Fact of Fiction*, **DWM** 354) – between Sunday 28 April and Monday 6 May.
- Wood Norton Hall is now a country house hotel and restaurant, available for conferences and weddings: see *www.wnhall.co.uk*

The intruder then breaks through a padlocked gate and terrifies a guard dog...

- In writer Terrance Dicks' own Target Books novelisation *Doctor Who and the Giant Robot* (1975), the dog is recast as 'an enormous black Doberman... a particularly large and savage specimen of one of the fiercest breeds of guard dog in existence.'

... before entering a secure building and breaking into a steel safe to steal "TOP SECRET" plans...

- These were among the few Part One scenes to be recorded in studio on Wednesday 22 May.

... plans for a disintegrator gun, the Brigadier tells Sarah, later; some "very strange features" of the robbery would interest the Doctor, were he not still unconscious. Journalist Sarah persuades him to obtain for her a visitor's pass to the scientific research facility, 'Thinktank'.

- Dicks' novelisation has the Brigadier well acquainted with Thinktank, described as one of his 'recurring problems' and 'something of a nightmare from the security point of view': 'Quite a bit of top-secret research went on there, which meant that it occasionally came into the Brigadier's area of interest.' Dicks also expands on Sarah's motives for wanting to visit the facility: 'I'm very keen to get away from all this woman's angle stuff, and if I could come up with a really good scientific story...'

They exit the lab – failing to notice the Doctor, dressed in a nightshirt, who ducks out of view as they pass. In the lab, the Doctor retrieves the TARDIS key from his boot...

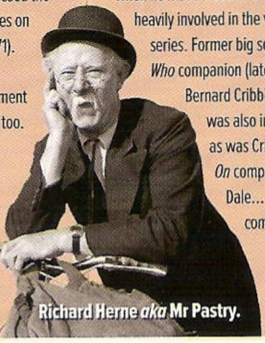
- ... an "obvious place," remarks the Doctor – because that's where he found his misplaced TARDIS key after ▶

THE FACT OF FICTION

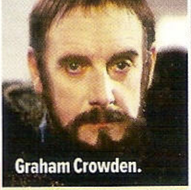
»The Doctors Who Weren't

OUTGOING *DOCTOR WHO* PRODUCER BARRY Letts had originally intended the new Doctor to be 'a young man trapped in an old man's body', by way of contrast to his previous, gung-ho incarnation. At the furthest extreme of the actors Letts considered following Jon Pertwee's resignation circa December 1973 was Richard Hearne (1908-79), whose slapstick character 'Mr Pastry' – a doddery old accident-magnet in granny glasses and a white moustache – had made him one of television's first stars; he even crossed the Atlantic, making many appearances on *The Ed Sullivan Show* (CBS, 1948-71). After *Mr Pastry's Pet Shop* (1962), Hearne had gone into semi-retirement – and suffered cardiac problems, too. Interviewed by Letts nonetheless, Hearne was unable to grasp how 'Pastry' could possibly become the Doctor...

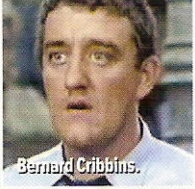
Other actors interviewed by Letts included Scot Graham Crowden (1922-), fresh from playing a demented medical experimenter in *O Lucky Man!* (1973); Crowden, however, was unwilling to promise a lengthy commitment to the series. At the time, *Goon Show* co-creator Michael Bentine (1922-96) was engaged by Thames Television on the first series of children's puppet series *Michael Bentine's Potty Time* (1973-80); fascinated by parapsychology and science-fiction, he fell out of the running when he made it clear he'd want to be heavily involved in the writing of the series. Former big screen *Doctor Who* companion (later Wilfred Mott) Bernard Cribbins (1928-) was also interviewed, as was Cribbins' *Carry On* compadre Jim Dale... who had other commitments. Letts' favoured option before Tom Baker hoved into view was Scots actor Fulton Mackay (1922-87), who'd played Dr Quinn in *Doctor Who and the Silurians* (1970) ... and who'd recently appeared opposite Ronnie Barker as a prison officer named 'Mr Mackay' in *Seven of One: Prisoner and Escort* (1973), a pilot for a possible comedy series set in the confines of HMP Slade. Intriguingly, had Mackay been offered the job, he'd have had to have chosen between the series ultimately known as *Porridge* (1974-7) and *Doctor Who*: scheduled recording dates for the first series of *Porridge* (due in studio every Sunday for six weeks, beginning 5 May) ran concurrently with *Robot*'s studios. Mackay could have played one 1970s television icon or the other... but not both!



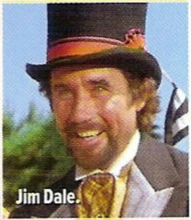
Richard Herne *aka* Mr Pastry.



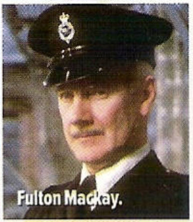
Graham Crowden.



Bernard Cribbins.



Jim Dale.



Fulton Mackay.

his second regeneration, in *Spearhead from Space* Part One!

Harry comes to return the Doctor back to Sickbay – he's not fit yet, an allegation the Doctor denies...

- ... by breaking a brick with a karate chop, a clear indication of the new Doctor's modernity. In 1974, everybody was kung fu fighting: Carl Douglas' one-hit wonder of that name may have been four months away at the time of recording, but martial arts actors Bruce Lee and David Carradine had recently become international stars (Lee posthumously) after the film *Enter the Dragon* (1973) and the ABC TV adventure series *Kung Fu* (1972-5) respectively.

The Doctor examines his new physiognomy...

- "... I think the nose is a definite improvement," he declares – famously, a good-natured dig in the direction of Jon Pertwee, sensitive to the Cyrano-like dimensions of his conk.

... then contrives to ensnare Harry in a skipping rope.

- "Mother, mother, I feel sick; send for the doctor, quick, quick, quick..." chants the Doctor, reciting a children's rhyme of uncertain origin popularised in a picture book of the same name by Remy Chaplip and Burton Supree (1966).

Moments later, Sarah and the Brigadier return, finding Harry tied upside-down in a locker and the TARDIS on the verge of dematerialising. Sarah begs the Doctor not to leave UNIT in the lurch. Mention of a "secret weapon" piques his interest...

Elsewhere, the mystery intruder breaks an electrified fence on its way into a second secure site... where it kills a Ministry of Defence Guard (John Scott Martin, uncredited) before taking a number of electronic components.

- There's an explosive flash as a telephone is wrenched from the wall – but why? Clearly, the phone's not mains-powered!

The Doctor dresses in the TARDIS: the Brigadier vetoes Viking, King of Hearts and Pierrot outfits before the Doctor settles on a vaguely bohemian ensemble.

- Dicks' scripts specified only a "huge bearskin jacket" for the Doctor's first costume, then just one more "even more eccentric" ensemble; in his novelisation, 'a Roman toga, complete with laurel wreath.'

Sarah Jane Smith (Elisabeth Sladen) helps to coax the Doctor from the TARDIS.

- The Doctor's costume changes were among the few Part One scenes to be recorded in studio on Wednesday 22 May.

The Doctor, the Brigadier and Harry rush to the scene of the latest crime, where the Doctor estimates that a "pulverised" dandelion outside was stepped on by something weighing a quarter of a ton. Inside, he notes that the stolen parts could be used in the control circuitry of "A disintegrator gun, for instance?" Meanwhile, Sarah visits Thinktank...

- Elisabeth Sladen couldn't, in fact, drive Sarah's mustard yellow MG Midget Mk III – so one Elizabeth Cassidy stood in for her where necessary.

... where she encounters its Director, Miss Hilda Winters (Patricia Maynard), and Arnold Jellicoe (Alec Linstead).

- Alec Linstead, whom director Christopher Barry had cast as Sgt Osgood in *The Dæmons* (1971), wasn't the first choice for Jellicoe – but Barry's brother's flatmate, whom he'd cast in legal drama *The Carnforth Practice* (1974), wasn't available. His name? Colin Baker...

According to the Doctor, the next vital component needed to build a disintegrator gun is a focusing generator; the Brigadier orders every available man to Emmett's Electronics factory, manufacturers of the part. On her tour, Sarah asks if Thinktank pioneered research on the disintegrator gun...

- Sarah must be flying a kite here: if she really knew that Thinktank helped develop the gun in advance of her visit, she'd surely have mentioned the fact when the Brigadier raised the subject back at UNIT HQ. So: Sarah just happens to want to visit the very place where the thieves of the disintegrator gun just happen to be based, on the very day the Brigadier just happens to mention the theft of the plans. Wouldn't the outrageous level of coincidence in the narrative have been significantly reduced if the Brig *knew* that Thinktank had helped develop the gun, and had sent Sarah in there with a prized visitor's pass in order to establish whether or not the 'tank' had sprung a leak?

Sarah darts inside the seemingly deserted Robotics Section formerly run by Professor JP Kettlewell – notorious for having turned his back on conventional science, in favour of developing alternative technology. While being ushered out, she slips on the floor...

- Most of the scenes in the Robotics Section were first recorded on Wednesday 22 May – but all were later remounted, on Saturday 1 and Sunday 2 June.

At Emmett's Electronics, UNIT men have surrounded the underground vault holding the focusing generators: they're protected from every side and above, asserts the Brigadier.

- The helicopter shot was gathered entirely by chance; it just happened to be flying over the Wood Norton estate on Monday 6 May.

"That still leaves one direction," counters the Doctor, pointing down...

Digging up from beneath the floor of the vault, the intruder attracts the attention of a sentry, who opens fire on it.

- The Factory Vault scenes were among the few Part One scenes to be recorded in studio on Wednesday 22 May.

The Doctor, the Brigadier and Harry arrive to find the sentry dead and the intruder disappeared back down the way it came.

- Here, the Doctor's absurdly long scarf comes into its own, where he uses it to calibrate the width of the hole. The scarf was the very definition of a happy accident: the story goes that costume designer James Acheson supplied an elderly knitter named Begonia Pope with many different coloured balls of wool, to use in its manufacture... and whereas the designer had envisaged only a conventionally long accessory, the knitter cast off every last inch she was given. Briefed to give the new Doctor a pseudo-Bohemian appearance as a reaction against the tailored frills of his previous incarnation, Acheson was probably inspired by three Toulouse-Lautrec-painted bill posters of the Moulin Rouge era, showing the cabaret chansonnier Aristide Bruant (1851-1925) in hat and scarf.

Sarah visits Professor Kettlewell (Edward Burnham), who maintains that no-one at Thinktank is able to carry on his work in robotics.

- As she exits, Sarah studies her 'Thinktank' pass (dated 4 April) – which shows that the organisation is properly known as the 'National Institute for Advanced Scientific Research.'

In Essex, Benton shows the Brigadier and the Doctor the far end of the tunnel dug by the intruder. The Doctor treads in a squared-off footprint, far larger than his own...

Jellicoe (Alec Linstead), Miss Winters (Patricia Maynard) and the almost completed K-1 Robot (Michael Kilgarriff).

- Originally intended for Part Two, this scene was brought back into the previous episode at a late stage, when Two was thought to be over-running.

Sarah returns to Thinktank, ostensibly to retrieve a forgotten notebook. She sneaks off...

- ... climbing over a stone balustrade which featured in the background of a scene in *Spearhead from Space* as she does so...

... and returns to the Robotics Section, confirming that she'd earlier slipped on a patch of oil. She's startled by a massive Robot (Michael Kilgarriff). "Who are you? Why are you here?" it asks as it lumbers towards her; this Robot is the mystery intruder!

- The heavy Robot costume was constructed by Alistair Bowtell from Acheson's design, using aluminium sheets bent in strips and stretched over balsa wood limbs.

»PART TWO
BROADCAST: 4 JANUARY 1975

Sarah rushes out – into Miss Winters' arms. Alerted to Sarah's return, Jellicoe popped into the Section to activate the Robot – as a joke, apparently. Winters allows Sarah to talk to Experimental Prototype Robot K-1 – designed to carry out mining and other tasks hazardous to man...

- ... including 'The operation of exploration vehicles on alien planets!', according to lines cut from the script. Evidently, Thinktank think big!

Winters tests the Robot, ordering it to destroy Sarah, but it cannot: the order conflicts with its Prime Directive...

- ... later given as, "I must serve humanity and never harm it." Science-fiction author Isaac Asimov's 'Three Laws of Robotics', as laid out in the story *Runaround* (1942; later collected in the anthology *I, Robot*, 1950), first state that a robot 'may not injure a human being or, through inaction, allow a human being to come to harm'; then that a robot 'must obey any orders given to it by human beings, except where such orders would conflict with the First Law.' Terrance Dicks cheerfully admits to 'a direct pinch' from Asimov's Laws, which would be drawn on even more directly in *The Robots of Death* (1977).

Sarah feels sorry for the Robot; Winters makes a bargain with her, to keep one another's silence. Sarah leaves, and Jellicoe tells Winters how dangerous it was, ordering the Robot to kill Sarah: its "inhibitor" had only just been reset...

Sarah returns to UNIT, telling all to the Doctor and the Brigadier. At Thinktank, Jellicoe adjusts the Robot's circuitry. After the last mission, he tells Winters, it refused to return; he found it wandering near Kettlewell's place.

- The Robot arms used in the 'Robot's POV' sequences in Part One lie in the foreground. Spares?

With the robot reactivated, Winters projects a newspaper clipping showing a man she calls an enemy of the human race: "He must be destroyed."

- The clipping used – "Mr Heath last night accused the government of an ambiguous attitude towards improving the status and opportunities of women..." – is taken from a story published in *The Times* on Tuesday 21 May 1974 headed Government accused on attitude to women. As such, it chimes rather neatly with the of-the-moment 'Women's Lib' themes worked into *Robot* by Terrance Dicks (Sarah's taking Jellicoe to be Thinktank's Director in Part One, for instance). A picture of the fictional 'Joseph Chambers, MP' didn't feature in the original *Times* piece, of course; since he's a member of the government in *Robot*, are we to take it that he's a male chauvinist pig into the bargain? (That Miss Winters is a Heathite Conservative, even?)

Harry suggests they place a man inside Thinktank – only to end up being nominated as UNIT's "real James Bond."

The Doctor, the Brigadier and Sarah call on Kettlewell, who tells them he'd ordered the Robot dismantled when its capacity to learn had begun to frighten him. If the Robot is forced to go against its Prime Directive, warns Kettlewell, it will go mad...

- This was one of the few Part Two scenes to be retained from the original studio session of Wednesday 22 May – the set having been strategically darkened to disguise the fact that a stepladder (the same one Jellicoe mounts to repair the Robot, perhaps) had been left amid the scene: no-one dared shift it for fear of incurring the scene-shifters' wrath.

Using the disintegrator gun to gain access, the Robot enters the office of its target (Walter Goodman) – and kills him, before taking a sealed document from a wall safe.

- Another of the few Part Two scenes to be retained from the original studio session of Wednesday 22 May – to avoid rehiring Walter Goodman, presumably.

Later, at the lab, the Brigadier reports on the assassination of Joseph Chambers MP, a cabinet minister with special security responsibilities. He also reveals that "quite a few" Thinktankers – including Winters and Jellicoe – are members of the Scientific Reform Society, which aims to reorganise the world according to scientific principles.

- Here, the Doctor settles down on the lab bench for the night... or so it seems. This would appear to be the moment where he takes off in the TARDIS to an un-named alien world, where – with disastrous consequences! – he imposes his own personality print on Xoanon, a computer belonging to a group of stricken colonists. According to Dicks' novelisation of the later adventure *The Face of Evil* (1977): 'It had been somewhere near the beginning of that business with the Giant Robot... there had been the overwhelming urge to go off into the TARDIS and just disappear. One night the urge had been too strong...' The TARDIS returns to Earth within minutes of his departure, and the Doctor remembers these events as nothing more than a 'strange, dream-like interlude'.

The Robot goes to Kettlewell's place, asking for help. Next day, Sarah calls on SRS man Short (Timothy Craven).

- This was another of the Part Two scenes to be retained from the original 22 May recording – to avoid rehiring Timothy Craven, presumably.

The SRS advocates rule by a self-appointed elite of supposedly superior types: inferior types would be "guided, helped, kept away from harmful ideas and influences." In order to attend their members-only meeting that evening, Sarah asks if she can join the Society – but Short doesn't think she'd qualify for membership.

Meanwhile, the Doctor and the Brigadier visit Thinktank...

- Recorded at Wood Norton on Sunday 28 February, this was the very first scene Tom Baker performed in character.

'The Doctor comments on his nose being an 'improvement'; a gentle dig at Jon Pertwee!'

The Doctor prepares to nobble the Robot with ballbearings. It'll never work!

There, Winters tells them that the Robot became unstable after Sarah introduced it to concepts it wasn't equipped to deal with – and therefore it was melted down in the Thinktank furnaces. Once the Doctor and the Brigadier have gone, Jellicoe informs Winters that the Ministry of Health has sent someone to check all staff medical records: a Dr Sullivan...

- ... and that's the last we'll see of Harry for a while! Dicks' novelisation fills in some of Harry's activities between now and his reappearance in Part Three: after carrying out a few medical examinations 'just to make things look convincing', he searches Winters' office... and uncovers 'some rather interesting correspondence with other scientific institutions all over the world – much of it in code.'

Alone in the UNIT lab, the Doctor receives a phone call from Kettlewell, telling him he has the Robot hidden at his home. Kettlewell hangs up – and answers the door to Winters and Jellicoe...

The Doctor speed-types a message, which he fixes to the TARDIS door before driving off in his car, Bessie. ▸

THE FACT OF FICTION

Hey, maybe the ballbearings *will* work! If the Robot's forgotten to put its pants on, maybe it's forgotten to put its shoes on, too...

Soon, Sarah returns to the lab with the newly-promoted Warrant Officer Benton...

●... who's still named 'Sergeant' Benton in the closing credits, nonetheless!

The Doctor's message tells them he's gone to Kettlewell's – despite thinking it's a trap.

At Kettlewell's, the Doctor encounters the Robot – which believes him to be an enemy of the human race. Locked in, the Doctor uses ball-bearings, his scarf and a length of chain to defend himself against the Robot's attack – but ends up knocked to the floor as the creature looms over him...

»PART THREE

BROADCAST: 11 JANUARY 1975

Sarah enters, just as the Robot is striding towards the semi-conscious Doctor.

● Here, shots of Sarah driving up to Kettlewell's are cut into scenes reprised from Part Two – and the Robot isn't in quite the same position it was when it looms over the Doctor, immediately prior to Sarah's arrival.

● Although the majority of Part Three was recorded on Thursday 6 June, the Kettlewell's Workshop scenes were recorded alongside Parts One and Two, on Sunday 2 June.

The Robot recognises Sarah, who says that its programming has been altered. It hesitates, pained – but Benton arrives, and opens fire. The Robot breaks out of the building, where it engages UNIT before heading off. Hearing a noise, Benton discovers Kettlewell, bound and gagged.

At UNIT HQ, Kettlewell tells Sarah and Benton that the Robot is constructed from a 'living metal'; he has also created a virus to break down metal into an easily recyclable form. Sarah learns that Kettlewell is still a member of the SRS. Soon after, Jellicoe – dressed in the paramilitary uniform of the SRS – allows Kettlewell into their meeting...

● Under the terms of the Public Order Act 1936 – an anti-Fascist legislation, originally – 'any person who in any public place or at any public meeting wears uniform signifying his association with any political organisation or with the promotion of any political object shall be guilty of an offence'. For all of Sarah's efforts to smuggle herself into their meeting, she could just as easily have had them all rounded up by the rozzers...

Back at UNIT HQ, the recovered Doctor raises his suspicion that Joseph Chambers must have been the guardian of "some kind of ultimate threat." The Brigadier confirms that the three superpowers – Russia, the US, and China – have agreed to an accord whereby the locations of their atomic missile silos are registered with a neutral country: Great Britain. The destructor codes enabling the missiles' launch were held in Chambers' safe – and now the SRS has them, they can set off every missile in the world!

Kettlewell lets Sarah into the Meeting Hall. She hides at the back while Miss Winters rallies the 'elite' SRS... introducing Kettlewell as the man whose genius has put the SRS in a commanding position, and revealing the symbol of their movement: the Robot. Meanwhile, the Doctor overcomes a bouncer outside the Hall...

● The bouncer is played, uncredited, by Jon Pertwee's regular stunt double, Terry Walsh... who'd graduated to playing the Doctor proper in the BBC1 panto *Aladdin*, broadcast on Christmas Eve 1974 – less than three weeks before *Robot* Part Three!

● Emptying his pockets for the bouncer's benefit, the Doctor produces all manner of items, including an "honorary membership card for the Alpha Centaurean table tennis club" – a denizen of Alpha Centauri having featured in the Third Doctor's penultimate adventure, *The Monster of Peladon* (1974). Intriguingly, he discards a scroll granting him "the freedom of the city of Skaro"; given how useful said scroll might have proven to him three adventures hence, in *Genesis of the Daleks* (1975), we can only assume the Doctor didn't think to retrieve any of these items later on!

● The script had it that the bouncer would be disabled by chance, knocking himself out after tripping on the Doctor's foot. Dicks intended the new Doctor's so-called 'Unintentional Aikido' to become a trademark, as with the Third Doctor's Venusian martial arts: 'Doctor Who never seems to take any aggressive action, but his opponents invariably come to grief in some apparently accidental way...' he wrote. In the event, Baker and Walsh worked out yet more business involving the Doctor's scarf.

The Robot exposes the hidden Sarah. Winters orders it to kill her...

● In the SRS rally sequences, Dicks plundered (by his later account, unwittingly) an early episode of ABC's peculiar crime-fighting series *The Avengers* written by Malcolm Hulke and his then-apprentice... Dicks himself! *The Mauritius Penny*, first transmitted by ATV London on 10 November 1962, sees Cathy Gale (Honor Blackman) gain by subterfuge an invitation to an 'international philatelic convention' at the Grosvenor Auction Rooms... which turns out to be a rally for the secret, neo-fascist New Rule movement, an anti-democratic organisation whose members are obsessed with, among other things, 'compulsory dental inspection' – and which, after many years of covert preparation, now stands on the threshold of an armed takeover of the European powers. As in *Robot*, New Rule's members wear armbands adorned with a swastika-like symbol; the female spy in their midst is unmasked from the stage; and the rank and file are addressed by a stern female fascist, in this case scary dentist 'Major' Sheila Gray (Sylva Langova). Gray goes on to introduce the one man to whom New Rule owes everything, the leader known only by his codename, 'The Mauritius Penny': Lord Matterley (Richard Vernon), who – as with Kettlewell in *Robot* – Gale and her partner Steed (Patrick Macnee) had previously believed to be nothing more than a bumbling eccentric.

»FURTHER INFO

DVD

DOCTOR WHO
ROBOT

COMPANY 2|entertain
YEAR 2007
CAT NO BBCDVD 2332
AVAILABILITY Out now.

VIDEO

COMPANY BBC Video
YEAR 1992
CAT NO BBCV 4714
AVAILABILITY Deleted.

NOVELISATION

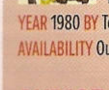
Doctor Who and the Giant Robot
COMPANY Target Books
YEAR 1975
BOOK NO 28 **BY** Terrance Dicks
AVAILABILITY Out of print.

NOVELISATION

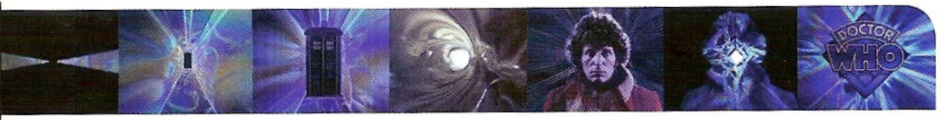
JUNIOR
DOCTOR WHO

Junior Doctor Who and the Giant Robot
COMPANY Target Books
YEAR 1980 **BY** Terrance Dicks
AVAILABILITY Out of print.

AUDIOBOOK



COMPANY BBC Audio
READ BY Tom Baker
YEAR 2007
AVAILABILITY Out now.



Get back man, bullets can't stop it!

Where else have I seen...?

PATRICIA MAYNARD

(1942-)
Miss Winters
Other Doctor Who appearances *Sarah Jane Smith: Mirror, Signal, Manoeuvre* [Big Finish audio drama, 2002] as Miss Winters. TV appearances include *Theatre 625: The Year of the Sex Olympics* (1968) as Nurse; *Doomwatch: Train and De-Train* (1970) as Miss Sephton; *Hammer House of Horror: The House That Bled to Death* (1980) as Jean Evans.

EDWARD BURNHAM

(1916-)
Professor Kettlewell
Other Doctor Who appearances *The Invasion* (1968) as Professor Watkins. TV appearances include *Quatermass and the Pit: The Wild Hunt/Hob* (1959) as Official; *The Avengers: The Fear Merchants* (1967) as Richard Meadows; *Thingumajig* (1969) as Brett; *Miss Marple: At Bertram's Hotel* (1987) as Dr Whittaker; *Nightingales: Takeaway/Moonlight Becomes You* (1990) as Piper; *Black Books: The Entertainer* (2002) as Piotr, Josef's Father. Film appearances include *The Abominable Dr Phibes* (1971) as Dr Dunwoody.

ALEC LINSTEAD

Jellicoe
Other Doctor Who appearances *The Dæmons* (1971) as Sgt Osgood; *Revelation of the Daleks* (1985) as Stengos. TV appearances include See *The Fact of Fiction: Revelation of the Daleks* [**DWM** 359].

... but the Doctor enters, and takes to the stage to ask Kettlewell, "Why?" For years, Kettlewell says, he's been trying to persuade people to stop spoiling the planet; with the help of the SRS, he can make them. The Brigadier enters: he has the place surrounded. Chaos ensues: the Doctor is knocked cold, and Sarah is seized by Winters – who exits the Hall, followed by Kettlewell, Jellicoe and the Robot. A van is waiting outside; Winters drives them all away.

- Here, Alec Linstead does his best to make it look like Jellicoe is using the Robot as a shield; in fact, he's escorting Michael Kilgarriff along, who can barely see to put one foot in front of the other!

Recovering, the Doctor tells the Brigadier that only Kettlewell could have reprogrammed the Robot. Harry calls in, telling the Brigadier that Thinktank is being evacuated, its members retreating to a bunker...

- How, exactly, does Harry manage to place a telephone call to Benton's walkie-talkie?

... but is knocked unconscious. Jellicoe orders Thinktank Scientist Phillips (Clive Barrie) to bring Harry with them, as a hostage.

The Brigadier leads UNIT to an atomic shelter designed and built by Thinktank "back in the Cold War days."

- One of the reasons Wood Norton had been selected as Robot's location was that it had its own wartime bunker: in 1939, the Hall had been purchased by the BBC to use as an emergency base outside London, and its underground rooms had doubled for UNIT HQ itself in *Spearhead from Space*. On arrival, however, the production team was informed that the real bunker entrance could not be filmed for security reasons; designer Ian Rawnsley was obliged to knock up an artificial entrance elsewhere on site (this also served as the way into the Factory Vault in Part One).

In the bunker control room, Winters orders Jellicoe to activate the automatic defence system. The Doctor spots a machine gun above the bunker entrance, and shouts a warning to the Brigadier. Winters calls the Brigadier: by now, the world governments will have received their demands; the destructor codes will be used unless they are agreed to. Sarah is brought in to where Harry is being held prisoner; they're tied together, with the Robot standing guard. Outside, Benton's men destroy the machine guns.

- Here, the Target Books retelling pauses for the Brigadier to elaborate on the likely consequences of the destructor codes being used in this (presumably) future world: 'If just one missile falls on Russia or China – or one of the new African states that have just got nuclear power... They'll blast away with everything they've got!' In a very Third Doctor-ish way, the new Doctor responds: 'If this ferocious little species of yours didn't insist on piling up these terrible weapons...'

The Doctor uses his sonic screwdriver to blow several mines laid before the bunker entrance...

- ... exactly as his previous incarnation did, crossing a mined beach in *The Sea Devils* (1972).

The Doctor adjusts his screwdriver to use as a sonic lance, to gain access to the Bunker. On Winters' orders, Jellicoe retrieves the disintegrator gun...

- Not very logical, the SRS keeping their ultimate weapon in a room holding two of their prisoners and a known-to-be-unstable Robot!

... and hands it to the Robot: it must destroy the enemies of humanity attacking them. Outside, the Brigadier orders his men to take cover as the Robot emerges... and disintegrates a UNIT soldier. A tank rolls up to the scene...

- ... a heavily foregrounded 'Action Man' toy tank, all too clearly. Christopher Barry had wanted to procure a real Army tank for this one short scene, but Barry Letts insisted that a model would be adequate. He later recanted.

... but that, too, is disintegrated. "Go now or I will destroy you all!" proclaims the Robot.

»PART FOUR
BROADCAST: 18 JANUARY 1975

Winters orders a fearful Kettlewell to begin the countdown to fire the missiles: the clock ticks down from 300...

- ... seconds, presumably – *ie*, five minutes. The countdown started from 600 in Dicks' scripts.
- The bulk of Part Four's studio scenes were recorded on Friday 7 June 1974.

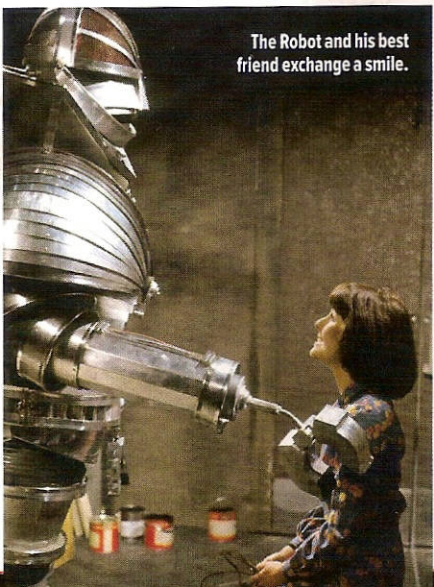
While Sarah and Harry free themselves, Winters and Jellicoe check on the bunker's stores. The Doctor tells the Brigadier that the disintegrator's range is sufficient to drill a hole in the surface of the moon...

- ... in which case, are the SRS making the most logical use of such a weapon? Why go to the trouble of instigating a nuclear face-off, and risking a nuclear holocaust, when they could disintegrate the Oval Office (say) from the top of Ben Nevis? A nuclear holocaust would eliminate the elite and the inferior alike. But then, we're never made privy to the exact nature of Winters' demands...

Kettlewell loses his nerve when the countdown reaches 079 – but his attempt to smash the computer is stopped by the returning Jellicoe, who's overcome by Harry. Kettlewell pauses the countdown at 058, and opens the bunker doors. Outside, Sarah tries to convince the Robot to turn against its masters. Confused, the Robot resolves to destroy her – but disintegrates Kettlewell instead. Distressed, the Robot collapses; Benton retrieves the gun.

Inside, Winters recommences the countdown. The Brigadier enters – but at 029, it's too late to cancel the countdown. Benton leads Winters away...

'The director wanted a real tank, but Barry Letts decided that a model would suffice...'


The Robot and his best friend exchange a smile.

- ... to a 15-year prison sentence – according to Peter Anghelides' *Mirror, Signal, Manoeuvre* (2002), the last instalment in Big Finish Productions' first *Sarah Jane Smith* audio mini-series. In India, Sarah finally learns the identity of the mystery malefactor who's bedevilled her recent activities: Hilda Winters (again played by Patricia Maynard) – who, five years out of chokey, is plotting to poison the Parambikulam-Aliyar dam with a mutated brucella virus; she's aided by several old SRS cronies and Wendy Jellicoe, daughter of her now-deceased assistant.

Using his amazing speed-typing, the Doctor halts the countdown at 002.

- The Doctor's knowledge of the destructor codes becomes a key plot point in Kate Orman's *New Adventures* novel *Return of the Living Dad* (Virgin Publishing, 1996), featuring the Seventh Doctor. Here, twenty-sixth-century Dalek fighter Admiral Isaac Summerfield – father of the Doctor's companion Bernice – has landed up stuck in an English village in ▶

◀ 1983, where he's plotting to extract the codes from the Doctor's brain in order to launch Cruise missiles from a nearby USAF base, 'Greenford Common' – in the hope that starting a nuclear war now will change the future, so that the Earth will be better able to resist the Daleks' attack in the twenty-second century (as detailed in *The Dalek Invasion of Earth*, 1964).

Sarah walks off... but runs into the reactivated Robot.

- It was Dicks' intention that the Robot should stop Sarah as she's driving away from the bunker – but script editor Robert Holmes insisted he drop the scene to spare the budget, hence this slightly awkward compromise. Did no-one really notice a seven-foot tall robot come back to life and stomp inside the bunker?
- Oh, and there's that troublesome stepladder again, propped up against the corridor wall!

It's some time before it's noticed that Sarah and the Robot are both missing. The Robot tells Sarah – its prisoner – that she alone will be saved; with the bunker clear, they emerge from hiding. Benton relates Kettlewell's mention of a metal-eating virus to the Doctor – who departs for Kettlewell's workshop, with Harry in tow. The Robot enters the bunker control room, where Sarah enables the remaining UNIT guard to escape. The Robot restarts the countdown from 300. Man is not worthy to survive, so it will build more machines like itself: "Machines do not lie."

The Doctor is busily attempting to brew up Kettlewell's virus when the Brigadier calls Harry, to say that the Robot has Sarah shut up inside the bunker. The Robot will try to carry out Kettlewell's plan, reckons the Doctor...

- The Doctor psychobabbles, diagnosing the Robot as suffering from a "suppressed Oedipus complex, leading to excessive guilt and overcompensation!" But what's he mean? Certainly, the Robot has killed its father – but, according to the Greek myth drawn on by Sigmund Freud to illustrate some very unsavoury ideas it wouldn't be right to elaborate on in a family publication, that'd mean it wants to marry its symbolic mother, Sarah: is that why it's keeping her prisoner?

The major powers are warned to operate "full fail-safe procedures" – and the countdown cuts out at 008. The Doctor succeeds in producing a working sample of the virus. The Robot exits the bunker, with Sarah its hostage. The Brigadier attempts to disintegrate it, using the captured gun – but in its beam, the Robot begins to increase in size, becoming a colossus.

- Several of the Colour Separation Overlay-effected scenes involving Sarah and the giant Robot would be remounted long after editing had been completed, on Thursday 24 October – but the yellow backdrop against which the Robot was placed as part of the CSO process was reflected in its aluminium sheeting, causing parts of its anatomy to seemingly disappear in certain of the combined shots.

The new team!

It seizes Sarah, and places her beside the chimney stack of a nearby building before facing an attack by the Brigadier's men, using grenades and a rocket launcher.

- In his scripts, Dicks spelled out that 'model cars, buildings or even people' could be used in the giant Robot sequences. Alas, 'model people' indeed featured in the finished programme – with a girl's doll dressed as Sarah, and a pair of Action Man toys doubling as the UNIT troops the Robot drops from its pincers.
- "The growing to giant size was *King Kong*, obviously," Dicks confessed in **DWM** 272. "The idea came to me while I was writing the scripts; it wasn't in the original outline. I suddenly thought of the Robot picking Sarah up and putting her on the roof." In the original *King Kong* film (1933), the giant gorilla Kong sets Ann Darrow (Fay Wray) down on the uppermost point of the Empire State Building as it prepares to bat away the four biplanes swooping in to attack...

Harry and the Doctor arrive on the scene...

- ... alluding to the growing (and shrinking) heroine of Lewis Carroll's *Alice's Adventures in Wonderland* (1865) in their dialogue: "Curiouser and curiouser."/ "Said Alice."

The disintegrator gun gave the robot's 'living metal' "just the infusion of energy it needed," the Doctor tells the Brigadier, who's sent for both the artillery and the RAF...

- The RAF actually does arrive in Dicks' novelisation – the author at last able to make good on his *King Kong* homage! In a scene illustrated by Peter Brookes on the cover of the first edition, several jet planes 'dive towards the Robot, their rocket cannons streaking out lines of flame' – but are forced to retreat when their ammunition is exhausted: 'The last of the squadron pulled out of its dive too late, and the giant metal fist smashed it flaming to the ground.' 'RAF boys didn't have much luck,' remarks the Brig. 'They'll probably try bombers next time...'

The Doctor has Harry drive him to the feet of the Robot, over which he deposits a bucketful of Kettlewell's virus. The stricken Robot diminishes and ultimately disappears.

Back at the UNIT lab, the Doctor tells a saddened Sarah the Robot was "a wonderful creature capable of great good... and great evil. Yes, I think you could say it was human." Keen to avoid the itinerary the Brigadier has arranged for him, the Doctor persuades Sarah to take a trip in the TARDIS...

- ... by offering her, for the first time, a jelly baby. It's rather sweet that her accepting the sweet actually signifies her acceptance of the new Doctor – and, hopefully, the viewers' acceptance of him, too.

Harry walks in, and the Doctor makes him the same offer. The TARDIS dematerialises the very moment the Brigadier walks in; he'll have to tell the Palace the Doctor will be a little late. DWM

»Return of the Enormously Powerful Giant Robots!

THE SO-CALLED 'GIANT ROBOT' WAS commercially exploited several times over: as one of 24 stand-up figures given away in boxes of Weetabix cereal in the spring of 1975; as one of five action dolls produced by Denys Fisher Toys in 1976; and in one of four 224-piece jigsaws commemorating 'Enemies of Doctor Who', released by Whitman Publishing (UK) Ltd in 1978. This latter, depicting several of 'The enormously powerful Giant Robots' battling laser fire amid a craggy alien landscape, would go on to inspire author Stephen Cole to write a return appearance (of sorts) for the Robot, in the spin-off audio drama *Professor Bernice Summerfield and the Relics of Jegg-Sau* (Big Finish Productions, 2004) ...

Here, the Seventh Doctor's archaeologist companion Bernice Summerfield, shot down on the abandoned colony world of 'Jegg-Sau' (geddit?), encounters a 'K3' Robot – again played by Michael Kilgarriff – acting as servant to stranded father and daughter Ethan and Elise Kalwell. The Kalwells, it transpires, are distant descendants of Professor Kettlewell – who came to Jegg-Sau in search of their ancestor's posthumously reconstructed prototype, the treasure of former colonist Robert Eliot Whitman. 'Benny' soon comes to realise that there's more than one Robot, carefully conspiring to prevent the Kalwells from ever leaving: the K3 constructed an entire workforce of brother Robots, intent on 'correcting' the humans they serve. True to past form, the demented Robots end up giant-sized, growing themselves to fend off the fighter jets come to rescue Bernice...

BBC tv
ENEMIES OF
DOCTOR WHO

THE DWM REVIEW

The worlds of *Doctor Who* in review: » Television » DVDs » Books » CDs » Toys » Merchandise and more!

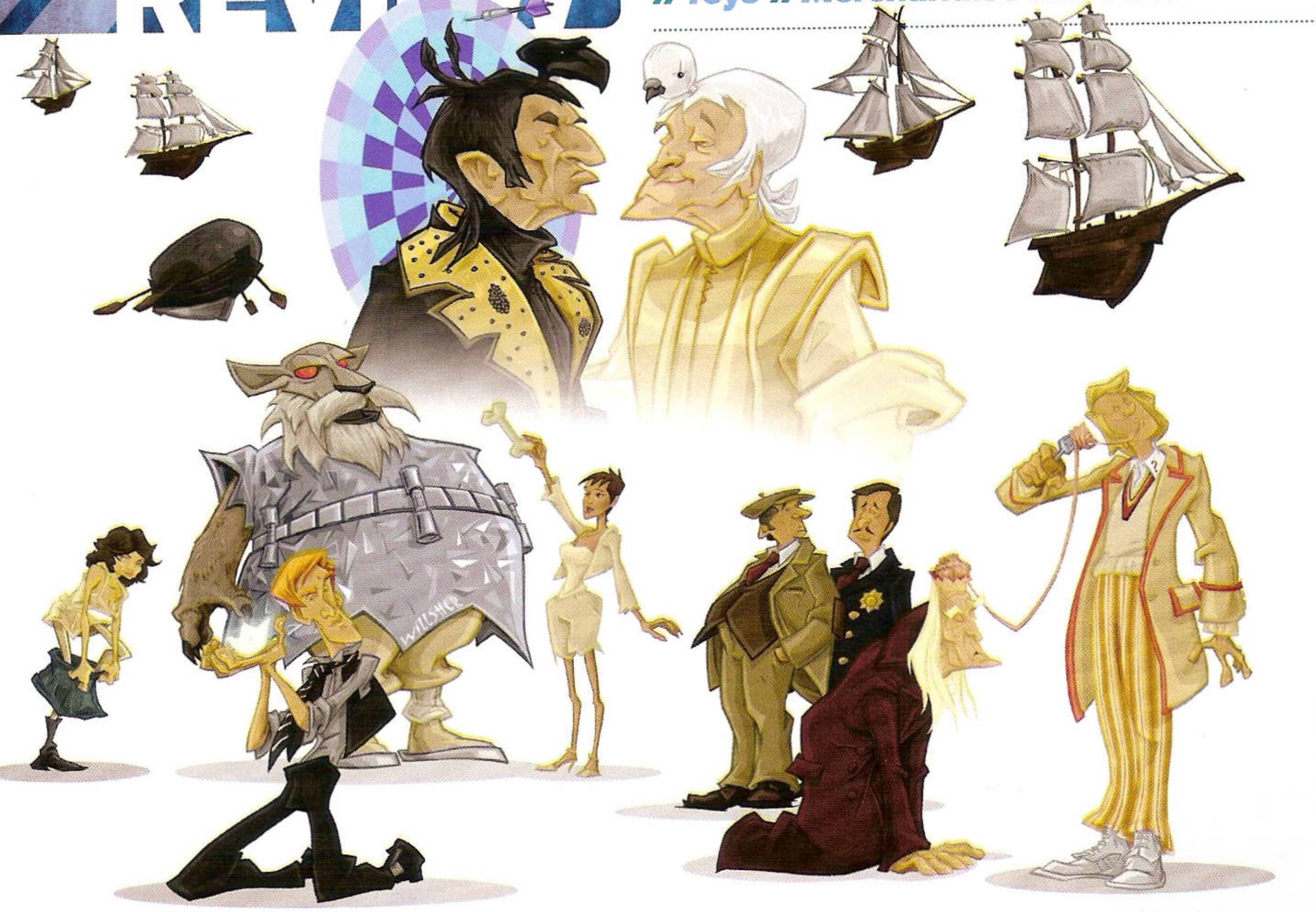


Illustration BEN WILLSHER

» The Black Guardian Trilogy

PICK OF THE MONTH!

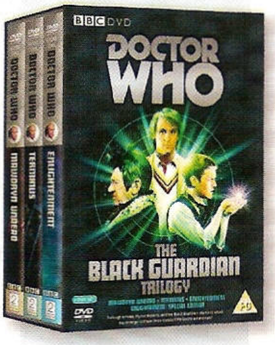
DVD box set 2entertain

Contains *Mawdryn Undead*, *Terminus*, *Enlightenment*
Starring Peter Davison, Sarah Sutton, Janet Fielding, Mark Strickson **Written by** Peter Grimwade, Steve Gallagher, Barbara Clegg **Directed by** Peter Moffatt, Mary Ridge, Fiona Cumming **RRP** £39.14

THE BLACK GUARDIAN IS, BY A LONG chalk, *Doctor Who*'s most tedious and ineffectual villain. Don't let the fact he hogs the title of this three-story box set lead you to believe he's the star character here, because he really isn't. He's a blustering old bore.

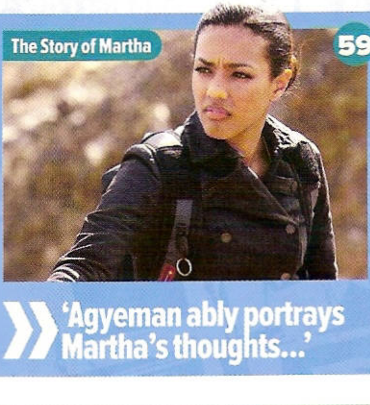
Unlike other *Doctor Who* scoundrels, the Black Guardian is immune to even the most basic psychoanalysis. His very name rules out any shades of grey. We know of old that he seeks to tilt the universe into chaos – not that it needs much help – while his colleague, the White Guardian, beavers away making things agreeable again. While their motivation remains a mystery, it's clear the pair get along famously. When they come together at the close of this trilogy, it's like Labour and Tory peers meeting at their Pall Mall club for some polite chitchat. Moreover, we must assume our Guardians catch up on a regular basis. How else can they plan their outfits? It's a long-established rule of fantasy that the more powerful and ethereal a being is, the more freely he can indulge his latent transvestism. Gods, wizards and Time Lords eschew the practical trouser in favour of a roomy gown. The Guardians themselves dress like dowager aunts. With great power comes the right to let it all hang out; to let the time winds gust up your gusset. And what's with those hats? The Black Guardian likes to don a suitably malign-looking carrion bird before embarking on a day's evil-doing. Rook before you reap, as they say in Japan. Meanwhile, White opts for what we must assume to be a dove, the symbol of peace, love and holy spirit. Sadly, it looks more like a startled seagull. And you'd look startled too, if you had the Guardian of Light in Time jammed up your fundament.

Let's consider these three adventures offered in the name of the Black Guardian. *Mawdryn Undead*, the first in this set, is adorable and rather brilliant in its quiet way. *Doctor Who* of old rarely told stories of time-travel trickery, but this ▸



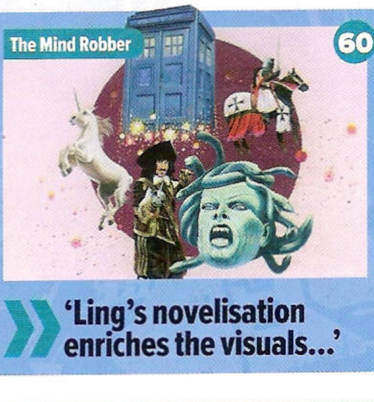
ALSO INSIDE!

The Story of Martha 59



» 'Agyeman ably portrays Martha's thoughts…'

The Mind Robber 60



» 'Ling's novelisation enriches the visuals…'

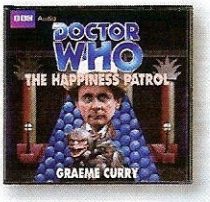
The Drowned World 61

» 'The story has memorably haunting images..'

THE DWM REVIEW

All the latest *Doctor Who* DVDs, books and CDs reviewed...

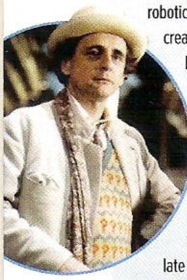
The Happiness Patrol



Talking Book BBC Audio
Written by Graeme Curry
Read by Rula Lenska
RRP £17.61

THE TELEVISION VERSION OF *The Happiness Patrol* was a deliberately garish production about Terra Alpha, a world where sadness is punishable by death. The audiobook is all this and more.

Almost all of its characters are afforded more background detail, from Terra Alpha's tyrannical ruler, Helen A, to the unnamed victim of the nasty Fondant Surprise (death by drowning in a sweet goo) who becomes Andrew X, a playwright and political activist. There's also a different interpretation of Helen A's Chief Executioner, the Kandy Man, whom writer Graeme Curry here portrays as a tall man in a white lab coat and red-framed spectacles, rather than the robotic Bertie Bassett-like creation seen on screen. But whether this switch is a good thing is a moot point. Despite the Kandy Man being, for many, one of the symbols of how *Doctor Who* went off the rails in the late 1980s, not having such a strange creation at the centre of things does make the story feel somewhat mundane.



As Terra Alpha is a regime run by powerful women, the choice of reader, Rula Lenska, is astute. The idea of Helen A as a thinly veiled parody of then-Prime Minister Margaret Thatcher is arguably more apparent in Lenska's strident tone than in Sheila Hancock's portrayal of the character on TV. Her take on the Doctor, however, emphasises Sylvester McCoy's Scottish roots a little unnecessarily.

Although the novel makes a convincing job of portraying a believable world outside the studio set seen on television, Terra Alpha's preference for lift music and one character's bluesy harmonica guides composer Simon Power's new score into an area that sounds pretty indistinguishable from the TV original. But what worked well once works equally well for a second time. **VANESSA BISHOP**

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circular tale is positively Moffatish. (Is that the right adjective? We'll work on it.) The Doctor ends up in the same place as his chums Tegan and Nyssa, but separated by six years. Both meet a different version of the Brigadier. It's a lovely idea, and in a suitably Moffaty manner, the problem becomes part of the solution, as the collision of the two Brigadiers ultimately saves the day. Adding further complication is alien interloper Mawdryn. Found by Tegan and Nyssa, he's toasted skinless and writhing in agony, looking like one of those teenagers who, with their first wage, go crazy at the local tanning salon in a single-handed attempt to prove the theory of Natural Selection. Given Mawdryn's parlous condition, Nyssa believes he might be the Doctor, badly injured and regenerating. It's another neat idea; so neat in fact, it's surprising *Doctor Who* hasn't tried it again. Mawdryn – a sympathetic villain, just about – is well-played by David Collings beneath a deliciously disgusting make-up. His silly robes lessen the overall effect, but as he shares this look with his equally cursed shipmates, we must assume these merely *look* like robes, and actually grow as part of his body. That may sound absurd, but if you're cursed with infinite mutation, then all possible variations must occur eventually. Mawdryn might wake one morning with the body of Katie Price and the head of stoat. Or worse, vice versa. Relatively speaking, we've caught him on a good day.

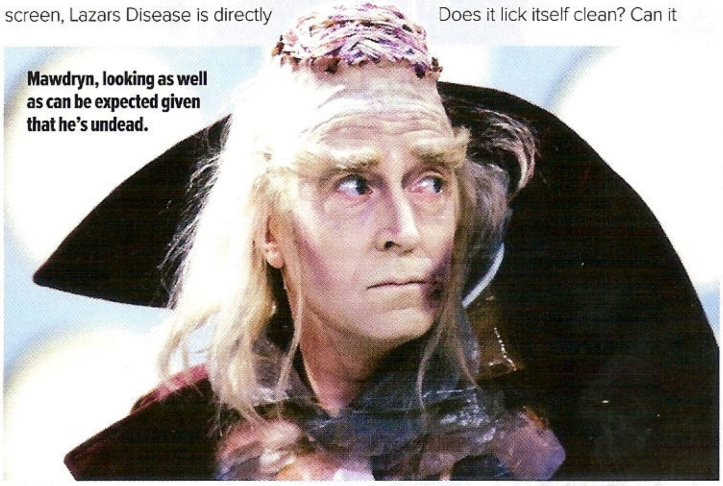
Mawdryn Undead is so ahead of its time from a plotting point of view, we now notice where its director misses a trick. With the TARDIS team separated by time, but often standing in the same spot, it's a shame the intercutting isn't more playful. (Not that I'm suggesting someone re-edit it. That would be a crazy thing to do.) The set designer has done sterling work in styling the two versions of the Brigadier's quarters – inside and out – to reflect his different states of mind, but you'll have to watch the 'film trims' on the extras here to fully appreciate it, thanks to a nice direct cut between the Brig's once well-tended, but later overgrown, garden.

As the Brigadier squared, Nicholas Courtney is the star of the show. This isn't just fannish sentiment talking – Courtney is better than ever here, most notably playing the Brig's funny turn following the suggestion that, in 1983, he's not the full shilling. The way the Brigadier's nervous breakdown lends a human element to this time travel story is, again, positively Moffataceous. The story wouldn't work nearly so well with Ian Chesterton, as originally planned. The Brig has enjoyed a longer, deeper friendship with the Doctor; and in losing him, loses everything. That said, it's fun to imagine how the flashback scene in Part Two might have run with Ian. "Marco Polo you'll remember of course..." ("*Marco Polo! Marco Polo!*") Then: "Something's just walked over my grave..." "Perhaps it was a Mire Beast... Ian Chatterton!"

'The Black Guardian is immune to even the most basic psychoanalysis...'

Our second adventure, *Terminus*, is by any measure a step down from *Mawdryn Undead*. A step down? It takes the express lift to the basement of *Doctor Who* and then tunnels under the foundations. It isn't bad as such – it's just boring. And you really have to push in all the stops to make *Doctor Who* boring.

The story sees the Doctor and companions trapped in a kind of brutal space hospital dedicated to the treatment of the disfiguring Lazars Disease. At some point, the management has decided to help raise morale by painting large skulls on the doors. How thoughtful. On screen, Lazars Disease is directly identified with leprosy; the production team presumably feeling safe to do so because they'd never met any sufferers of leprosy, or ever expected to. But to test how inappropriate this is, try substituting the name of another serious disease in the dialogue – perhaps one that has affected a friend or family member – and imagine how it might sound in a teatime sci-fi show on BBC1.



Mawdryn, looking as well as can be expected given that he's undead.

Issues of taste aside, *Terminus* is a headachy affair. The armoured Vanir – the warders of this hospital-cum-prison – rattle and clatter about. The soundtrack attempts to distract us with music so tuneless and evil it can only have been composed by the Black Guardian himself, pecking out random notes with his hat. The Doctor frowns his way through the din in the company of space pirate Kari, with actress Liza Goddard managing to generate precisely zero chemistry with Peter Davison. The Fifth Doctor always worked well when teamed with go-getting older women – Todd in *Kinda*, Jane in *The Awakening* – so there's really no excuse for this drippy pairing. Kari's young colleague, Olvir, is another charisma-free zone. He arrives whey-faced and sweating, blinking mascara from his eyes like he's just been ejected from an all-night rave. There appears to be a Burmese cat sleeping on his head. It's lucky he doesn't share any scenes with the Black Guardian, or there'd be feathers everywhere.

The Doctor ultimately reaches the centre of the story – the centre of the Universe, no less – where all creation is put at threat by a conveniently-timed short circuit. By this point, any sane viewer is long past caring, but blessed oblivion is cruelly snatched from us by the Garm, a giant dog monster who calmly resets the drama switch to its OFF position. At least the Garm offers some distraction to the enquiring mind. It may have the voice of a London cabbie – "I draw dur disease from 'um" – but one wonders what dog-like behaviours it exhibits when unobserved. Does it lick itself clean? Can it scratch behind its ears with those teeny-tiny feet? One thing's for sure: its home planet must really honk on rainy days.

Our final adventure here, *Enlightenment*, is another beast entirely. It's spellbinding – one of *Doctor Who*'s finest serials – and weaves a mythic, fairytale atmosphere into a robust and rollicking tale of a yacht race in space. In another of those coincidences thrown up by the DVD release schedule, we now see it has much in common with *The War Games*. Again, ordinary men have been kidnapped from Earth, their memories suppressed. Their officers are cold-fish aliens, in this case Eternals, abusing human instinct and ingenuity for their own ends. The chilliest of these Eternals is also *Enlightenment*'s best character. Captain Striker's dark stare is like the tinted windows of a limousine; he can see out, but we can't see in. As Striker reads the Doctor's mind, actor Keith Barron's delivery of the line, "You are a lord of time. Are there lords in such a small domain?" is a master class in underplayed menace, a pitch-perfect performance.

'Underplayed' is not a word that can be applied to Striker's rival, Captain Wrack, however. This is by no means a criticism of the sainted Lynda Baron. The two captains balance each other perfectly, so it's a shame they never appear together on screen. And if anyone you know ever suggests that *Doctor Who* is somehow more camp these days than it used to be, then you should direct them to the end of

That's never going to work. What you need is a big dog.

Part Three of *Enlightenment*. This sees a highly sexual lady of a certain age – her heaving bosom like two bald toddlers wrestling in a taffeta sack – hissing threats direct to camera and cackling madly. Our closing shot is of a pretty tiara. 'Camp' doesn't even begin to cover it.

It's this wild blend – the sinister mystery of Striker's ship, the roistering ebullience of Wrack's – that helps make *Enlightenment* quintessential *Doctor Who*. It also benefits from an on-form Peter Davison – clearly cheered by the chance to play a decisive and heroic Doctor – a brilliant central conceit and some excellent dialogue. The best line goes to Mariner, the creepy Eternal with a crush on Tegan. "You're not like any Ephemeral I've ever met before!" he wails to her locked bedroom door. Brilliant.

The Black Guardian sneers a catalogue of empty threats through all three of these stories. Perhaps he's only chosen this moment to threaten the Doctor because he rightly suspects the Time Lord will soon interfere in his precious boat race. Come to think of it, describing Black as an old bore – which is where we started – might be a blind alley. These Guardians have tellingly juvenile obsessions; with shiny knick-knacks and complicated games. They once played hide-and-seek with the Key to Time, and here they have Eternals competing for a prize represented by another glittering gewgaw. The Guardians may appear long in tooth and jowl, but it's easy to imagine them as the children of their race. The Black Guardian – explaining why he's using Turlough as his agent to kill the Doctor – says, "I cannot be seen to act in this." We're never told who he's worried about, but his long-suffering mother is the obvious candidate. He's probably expecting Mrs Rose Guardian to rush in and tell him to stop playing with that dirty universe, glowering from under a stuffed flamingo that's playing havoc with her perm.

» DVD Extras

Coming with a fourth disc, this box-set also offers *Enlightenment: The Special Edition*. Though exactly what's special about it is up for debate. One assumes it was commissioned by 2entertain only after health and safety legislation prevented them from simply burning the money.

The avowed intent is to offer a version of the story that might be judged 'more modern'. Not including title sequences, this means around 10 minutes of material are cut for this feature-length presentation, which is ironic given how many years *Doctor Who* fans had to fight to stop the BBC from releasing videos in this format. In the main, it's an opportunity to showcase some bland computer-generated effects. Again this is ironic, as there are few *Doctor Who* stories *less* in need of replacement effects than *Enlightenment*. The original model work is gorgeous, while this substitute material is crude and unsophisticated in comparison, and already looks dated. We now have a version of *Enlightenment* presented how it might have looked in 1998, which really is the height of pointlessness. In the most heinous crime of all, the story is cropped to a widescreen ratio, losing around a third of the height of the picture and a lot of important narrative detail, rendering a great story little more than a succession of blurry close-ups.

In happier news, these serials are well served by a strong three-part production documentary, delivering a wide range of interviewees. Most interesting are the normally unsung members of the production team – such as sound engineer Scott Talbot, who discusses the problems he had working on *Terminus*. This serial offers the most entertaining behind-the-scenes tales, as thanks to a BBC strike it proved a nightmarishly stressful production for all concerned.

These documentaries are narrated by Floella Benjamin – for reasons unclear – who delivers her script in a Madly! Enthusiastic! Style!, as if she's trying to sell us something. It's peculiar, but quite cheering in its way. An error of judgment has the *Mawdryn Undead* documentary make a sudden handbrake turn into an exploration of whether immortality – in real life that is, not within a Warp Ellipse – might one day be possible. "Soon you'll be able to grow the basis of your own nose," muses a leading plastic surgeon. "Maybe even most of it." Golly. We have some way to go then. It that case, it's lucky Mawdryn bumped into the Doctor while visiting Earth. If he'd returned to his spaceship saying "I return, my brothers. I bring the secret of... of growing the majority of a nose," he would have been greeted with less enthusiasm by his shipmates, who are a dour bunch at the best of times.

Off-cuts from these documentaries form a number of shorter interview items spread across the discs, including some well-illustrated profiles of Mark Strickson (Turlough) and Sarah Sutton (Nyssa). Most welcome is an item on the Guardians, with the children of actors Valentine Dyall and Cyril Luckham offering some warm and welcome memories of their fathers.

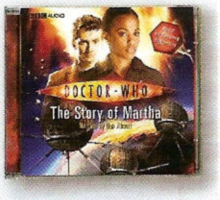
Liberty Hall, a short drama featuring Nick Courtney as the Brigadier, is harmless enough. It lacks any real substance, however, as it's no more than a contrived re-telling of the plot of *Mawdryn Undead*, with the Brigadier recounting things we already know to a journalist. He's not much of a journalist, either. While pressing the Brig to reveal trivia, such as the odd way Turlough's school fees were paid, he entirely misses the big scoop. **DWM**'s Jason Arnopp would have had the Brig fessing up the secret of the Loch Ness Monster, or dishing the dirt on Corporal Bell's sordid double life.

Finally, there's a generous collection of film off-cuts, outtakes and other odds and ends, covering all three stories. It's all lovely to have, but *Terminus: Unused Model Shots*, for example, is not something you'll be revisiting regularly. Though come to that, neither is *Terminus*.

All in all, the madness of that Special Edition aside, this box set delivers a generous and thorough selection of extras. Add in the entertaining commentaries and info texts, and there's a good week's viewing here. However, for this reviewer, his favourite new fact – well, new to him – comes from a bizarre *TARDIS Information System* item on *Enlightenment*. Apparently, according to the novel *The Crystal Bucephalus*, the fearsome Kronos from *The Time Monster* was the product of bedroom naughtiness involving a Chronovore and an Eternal. Who'd have thought! So how did that pillow talk go? "You're not like any big, birdy, Time Vortex-dwelling creature I've ever met before." Smooth moves. Get in there, my son. **GARY GILLATT**

Hello Sailor! The Doctor finds himself taking part in the great space race...

» The Story of Martha



Audiobook BBC Audio
Written by Dan Abnett
Read by Freema Agyeman
RRP £9.77

THE TASK OF COVERING THIS book in its original form was always going to be difficult for audio. Essentially five stories in one – Dan Abnett's story about what really happened to Martha between *The Sound of Drums* and *Last of the Time Lords*, and four stories (by other authors) that Martha told about the Doctor as she travelled the world – BBC Audio has opted to hand this release solely over to Abnett's tale. The remaining stories are available as downloads from *www.bbcaudiozone.com* at £3.60 each – a move that does somewhat rob the book of its unusual structure, but one that looks unavoidable while these adaptations are limited to just two CDs.

Martha's story starts as on screen, with the Master as the Earth's new ruler and the Toclafane swarming down to decimate the population. Events then jump forward to focus on a selection of separate incidents. Two weeks in and Martha's still in London. Seven weeks in, she's in travelling, France, dodging the Master's private police force, and four months later, Istanbul, where, with an underground group of ex-UNIT personnel, she hits upon the idea of the Anti-Regeneration Super-Weapon, the ruse she uses to put the Master off the real reason for her travelling: to tell people about how the Doctor will save them.

As we know that Martha succeeds in her mission, Abnett allows his story to be quite downbeat, a tone that is reflected in Freema Agyeman's reading, which is often sad and melancholic, and ably portrays Martha's darkest thoughts that the Doctor has put too much trust in her, and that she might let him down. Abnett has come up with a rather fine 'Doctor-lite' adventure that wouldn't have disappointed if it had been part of the 2007 series proper. **VANESSA BISHOP**

The Mind Robber

BBC Audio
DOCTOR WHO
THE MIND ROBBER
PETER LING

Talking Book BBC Audio
Written by Peter Ling
Read by Sir Derek Jacobi
RRP £17.61

IT SEEMS APPROPRIATE THAT *The Mind Robber* should be read by Sir Derek Jacobi, the surprisingly grand voice of pre-school favourite *The Midnight Garden*. Both feature weird characters in surreal worlds and it's not too hard to imagine *The Midnight Garden*'s rag doll-like Iggle Piggle strolling through *The Mind Robber*'s bizarre Forest of Words.

The story sees the TARDIS taken out of time and space, and the Second Doctor, Jamie and Zoe deposited in the Land of Fiction – a world populated by characters from fairytale, legend and literature. Depending on your point of view, *The Mind Robber* is either wonderfully inventive and entertaining or rather trying and repetitive, with too many of the Land of Fiction's dangers being fought by the Doctor simply telling them that they don't exist.

Ling adds a fair bit to his novelisation, mainly by enriching the story's visuals. He also takes an imaginative approach to the events of the opening episode, which he has the Doctor remember in flashback while slumped against a tree in the Forest of Words.

It's difficult to believe Jacobi read this sitting down, such is the energy he puts into his performance. Characters panic, splutter and pant as much as they do in the on-screen original. But having secured Jacobi's services, it does seem something of a shame that he hasn't been served a story with a bit more meaning and human drama.

The story's new music and effects latch onto what's on offer which, in this case, is largely so specific – galloping unicorns and roaring Minotaurs are what they are – that this is another soundtrack that, although skilfully achieved, sounds similar to its TV counterpart.
VANESSA BISHOP

The Darksmith Legacy: The Vampire of Paris
The Darksmith Legacy: The Game of Death

Paperback Novels Penguin
Featuring The Tenth Doctor **Written by** Stephen Cole/Trevor Baxendale **RRP** £4.99 each

AS EPIC STORIES GO, *THE DARKSMITH Legacy* is turning out to be quite fun. Ever since the Doctor found the powerful Eternity Crystal, he's been searching for Varlos, the Darksmith who created it – and in Book 6, *The Vampire of Paris,* the elusive character finally pops up.

The story takes the Doctor back to 1895 where a time-hungry Chronovore is roaming the streets of Montmartre. The artistic quarter lends the story plenty of colour, although the idea of Parisians taking the vampire and the Darksmiths' Terminator-like robot agent that's still chasing the Doctor as some kind of street theatre might just be stretching the point a bit far.

Writer Stephen Cole packs a lot into his entertaining story. The Fourth Doctor only visited the Eiffel Tower; the Tenth scales it from the outside in pursuit of a 'missing link'-like creature that's swinging about its iron girders. And you learn stuff too. Did you know the Eiffel Tower is painted in three different shades of the same colour so it looks a uniformed colour from the ground? Never mind the Mona Lisa not having any eyebrows, how about that for after-dinner trivia...?

'Writer Stephen Cole packs a lot into his entertaining story...'

Book 6, *The Game of Death,* is an adventure that takes the story in a different direction to the main plot, focusing instead on an elegant country house. Here, guests are invited to win a huge cash prize simply by surviving one night in the house with a vicious monster, a Nocturn, that drains its victims of blood and has the ability to disguise itself as other people.

There's an odd sort of logic to the book. One guest is an undercover policeman, there on behalf of bereaved relatives. Another guest has won a place at the house in an online competition. There's even talk of a celebrity edition of the game, in which the contestants only get stunned. The implication is that the 'Game of Death' is illegal – in which case, why has it been allowed to continue?

It's interesting to see the books referencing the television series more as well. The first instalments kept very much inside their own bubble, but the country house is situated on an asteroid that's part of 'The Silver Devastation' and there are references to the Daleks and Judoon. Which all adds up to hint that the mysterious Clients whom the Darksmiths created the Eternity Crystal for might be a bit more heavyweight than they first appeared. **VANESSA BISHOP**

DOCTOR·WHO
BBC
Book 5
THE DARKSMITH LEGACY
THE VAMPIRE OF PARIS
by STEPHEN COLE
www.thedarksmithlegacy.com
DOCTOR·WHO
BBC
Book 6
ARKSMITH LEGACY
AME OF DEATH
by TREVOR BAXENDALE

Beautiful Chaos/The Eyeless

Talking Books BBC Audio
Written by Gary Russell, Lance Parkin **Read by** Bernard Cribbins, Russell Tovey **RRP** £9.77 each

ASTRONOMY MEETS ASTROLOGY in Gary Russell's entertaining *Beautiful Chaos* when changes in the Earth's heavens build and build until a new constellation of stars reform to depict a huge, malevolent, laughing face. Russell has a knack of making new stories out of old ideas and this isn't any different. Drawing on Donna's grandfather's hobby of astronomy, it isn't too hard to guess which old alien menace is waiting in the wings, but you'd have to be a serious old misery not to want to see the endearing Wilfred Mott take a slightly larger slice of the action.

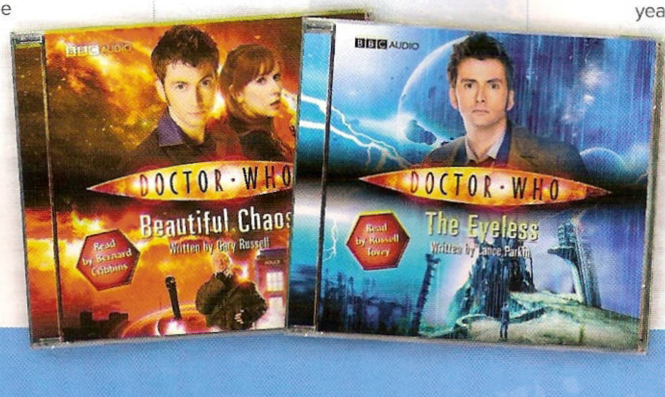
Bernard Cribbins is the obvious choice for reader and he proves he has a good ear for his co-stars and the Noble clan in particular, which is a good thing as, aside from all the rushing about with the alien threat, the story takes a leaf out of the TV series' domestic side to explore more of the strained relationship between Donna and her mother.

The story is set on the first anniversary of the death of Donna's father, and a lot of her mother's attitude towards her is seen as anger at being left alone, a situation that Donna's re-acquaintance with the Doctor hasn't helped. Wilfred remains the peacemaker and it's nice to see him given a life beyond his allotment with an elderly lady friend whose early Alzheimer's gives Cribbins some touching material to work with – one scene of him softly singing to her poignantly demonstrates how these readings can offer something different to their printed page counterparts.

Lance Parkin's *The Eyeless* is read by *Voyage of the Damned* and *Being Human* star Russell Tovey, whose very casual, 'Tennant-like' delivery is a definite bonus when, travelling alone, the Doctor's the only familiar character to latch onto. Concerning a terrifying super-weapon, 'the Fortress', that has brought about the end of a planet's civilisation, Parkin's story acts like a kind of hi-tech *Survivors*, with the towering Fortress fully automated, blasting anyone that gets near it, and what remains of the population either scavenging or setting up baby farms.

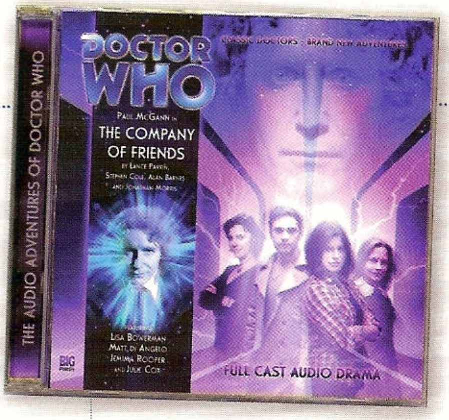
Like a number of modern *Doctor Who* stories, particularly those season-openers, *The Eyeless* opens with the Doctor already involved, having arrived to deliberately disable the Fortress. The strong start, though, tails off a bit as the Doctor gets bogged down attending survivor council meetings, although the presence of The Eyeless lends some gruesome horror and the inevitable raid on the Fortress picks up momentum.

Occupying the same point in the Tenth Doctor's life as the 2009 Specials means this sees the Doctor teaming up with a bunch of kids of no more than 10 or 12 years old – post-Fortress children born to the new world. Tovey plays up their youth well, but the breathless mix of enthusiasm and naïvety does tire after a while and you start to wish that the Doctor had hooked up with someone a little more grown up.
VANESSA BISHOP



» The Company of Friends

Audio Drama Big Finish
Starring Paul McGann, Lisa Bowerman, Jemima Rooper, Matt Di Angelo, Julie Cox, Fenella Woolgar
Written by Lance Parkin, Stephen Cole, Alan Barnes, Jonathan Morris **RRP** £14.99


THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
PAUL MCGANN in
THE COMPANY OF FRIENDS
BY LANCE PARKIN, STEPHEN COLE, ALAN BARNES AND JONATHAN MORRIS
LISA BOWERMAN
MATT DI ANGELO
JEMIMA ROOPER
AND JULIE COX
BIG FINISH
FULL CAST AUDIO DRAMA

IN A SIMILAR VEIN TO EARLIER AUDIO releases like *Circular Time, 100* and *Forty-Five*, this collection features four separate plays by four different authors. As a linking theme, each focuses on the Eighth Doctor's relationship with one of his companions: Professor Bernice Summerfield, Fitz Kreiner, Izzy Sinclair and Mary Shelley.

Benny's Story links back to the very first Eighth Doctor novel, *The Dying Days* – apt, given both were written by Lance Parkin. Opening with Bernice undertaking a dangerous archaeological dig at the behest of a rich, but mysterious, patron, and ending with her and the Doctor trapped inside the TARDIS with a voracious extra-dimensional monster, this is pretty breathless stuff. It's also oddly inconsequential, perhaps as a legacy of its curtailed running time, or perhaps because under the time-jumping, paradox-busting, Time Lord-mythology-milking story this is basically a slightly sour critique of the idle rich and their obsession with trendy causes that they barely understand. And so, while it's a pleasure to hear Lisa Bowerman and Paul McGann together, it's a pity it wasn't in something rather more fulfilling.

Fitz's Story, by Stephen Cole, begins with a necessary reminder of who Fitz is (he was a long-serving companion in the BBC Books novels of the 1990s), and develops as an energetic and fun mini-adventure in a style not too far off *Hustle* – or maybe that's just because Matt di Angelo makes the comparison irresistible. Whatever, di Angelo makes a compelling Fitz: all London cockiness with a definite yellow streak and with a charming buddy relationship with the Doctor that's quite different both from the other instalments in this audio, and from any of the Eighth Doctor's other companions. As such, it left this listener hungry for further appearances.

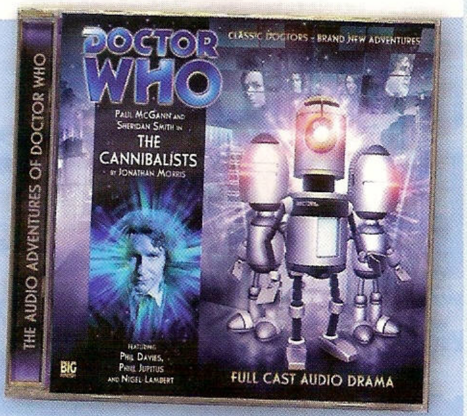
Izzy's Story is the broadest-drawn comedy: possibly appropriate, given Izzy's origins in the pages of this very magazine. Playing on her comic-strip background, Alan Barnes structures the story around Izzy's search for a rare issue of the Aggrotron comic – a search that plunges the TARDIS into a bizarre and bewildering encounter with various absurd entities. Undermined by its incessant whimsy, and unfortunately by a very shouty performance from Jemima Rooper, *Izzy's Story* feels like another missed opportunity.

The audio is rounded off by *Mary's Story*. Set during the famous 1816 holiday at the Villa Diodati during which Mary Shelley came up with the plot of *Frankenstein*, this is both spookier and more personal than the other episodes. Julie Cox is a graceful Mary, quietly pained by her husband's infidelity and uncontrollable behaviour, and grateful for the Doctor's intervention in her life. And with the presence of two Doctors, a dying TARDIS, and imagery straight out of a Universal horror movie, writer Jonathan Morris wittily ties together the two familiar strands of the *Frankenstein* story: the original gothic novel and the 1930s films. The result is beguiling, and the strongest of these four episodes.

Featuring one good story, one great one and two so-so entries, *The Company of Friends* is definitely a mixed bag, but one that's certainly worth seeking out if only for the final line of the last episode.
MATT MICHAEL

» The Cannibalists

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Phill Jupitus
Written by Jonathan Morris **RRP** £10.99



ARRIVING IN AN OUTER-SPACE CITY populated entirely by warring groups of robots, the Eighth Doctor and Lucie are quickly separated. Lucie's fate depends on whether she can convince the decrepit Assemblers that she is indeed human, despite the lack of facial hair and a couple of unusual protuberances; meanwhile, the Doctor encounters Servo, whose hexadecimal sonnets mark him out as something entirely new, and who may hold the key to the city's future.

The second of two Jonathan Morris plays this month, *The Cannibalists* owes a significant debt to Douglas Adams. The Assemblers seem more like camp old civil servants than advanced robots: like electronic Alpha Centauri they twitter and fuss around Lucie and are entirely incapable of developing a rational solution to the problems facing them. There is something very Adams-ish in their perpetual failure to break the cycle of destruction wrought by the Cannibalists, and, under all the bluster, the single-minded ruthlessness they display when executing their plans.

The Cannibalists themselves, led by Phil Davis' Cockney Titus, are portrayed as East End gangsters. Fearsome, and at times genuinely disturbing, they take working parts from other robots – literally tearing them apart in the process – in order to upgrade themselves. Locked in a permanent struggle against the Assemblers, their unquenchable appetite for violence and inability to reason means that they are as intractable as their enemies.

That leaves Servo, perhaps the most Adams-ish creation of all. As if a robot spouting poetry isn't enough, his melancholy demeanour and self esteem issues make him a kind of paranoid android, particularly as played by a hangdog Phill Jupitus. Even so, the Doctor spots something remarkable in him that is at the heart of the play: Servo doesn't want to kill anyone, or prolong his existence at the expense of others; he just wants to write his sonnets and mope. And what the Doctor does best is spotting this spark inside people and fanning it, so they become something more than they ever imagined they could be.

Both Jonathan Morris and Paul McGann continue to build on the Eighth Doctor's rediscovery of his *joie de vivre*, with his assertion that life is the most precious thing reminiscent of his conversations with Grace back in the TV Movie. Meanwhile, Sheridan Smith as Lucie gets slightly less to do than usual, but her blustering, indignant encounters with the Assemblers are the comic highlights of the play.

The resolution of *The Cannibalists* hinges on that old *Star Trek* idea of a reset switch, a way of putting everything back to the way it was before. And while this might have its attractions – who wouldn't want to undo a trauma or heartbreak? – Morris ultimately shows that it is self-defeating, stifling and ineffective. It's a simple point, but well made, and for all that the earlier part of the audio is broad comedy, the ending has a powerful poignancy. *The Cannibalists* is not a standout episode, then, but is both funny and touching.
MATT MICHAEL

» The Drowned World

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE DROWNED WORLD
THE COMPANION CHRONICLES

Audio Drama Big Finish
Starring Jean Marsh
Written by Simon Guerrier
RRP £8.99

A SEQUEL TO LAST YEAR'S *Home Truths*, this first audio in the fourth series of *The Companion Chronicles* returns the paranormal investigator Robert to the house haunted by Sara Kingdom. Dispatched by the Council of Elders to establish whether the unorthodox ghost should be exorcised or not, Robert makes the lonely journey back in order to record the story of Sara's visit to an asteroid in the Red-O belt, to a planet slowly slipping beneath rising silver waters – waters that dissolve metal and consume human flesh.

While it's less of a ghost story than *Home Truths*, it is equally creepy, with some memorably haunting images. Moments after landing the TARDIS in a laboratory, the First Doctor, Sara and Steven have lost it beneath a sudden flood. As the water level continues to rise, the time travellers are forced to throw in their lot with the team of humans that had been mining the asteroid. However, after a disaster, they are down to their last 24 hours of air...

The sound of the swirling, seeping water, like the constant drilling in the 1970 TV story *Inferno*, ensures that the danger is never forgotten. But there's something more – a kind of languid seductiveness in its gentle lapping which is also seen in the almost hypnotic way tendrils rise from its surface to entice the humans to a watery grave.

Jean Marsh and Niall MacGregor's different narrative styles play off each other well: while Sara is contemplative and wondering, Robert has an urgent insistence that adds to the air of peril. With both the story and the story-within-a-story hinging on a question of self-sacrifice and duty to others, *The Drowned World* has powerful undercurrents that sweep the listener relentlessly away. Magnificent.
MATT MICHAEL

Torchwood Children of Earth

BBC One 6-10 July 2009

Starring John Barrowman, Eve Myles, Gareth David-Lloyd, Kai Owen, Peter Capaldi, Cush Jumbo, Susan Brown, Ian Gelder, Nicholas Farrell, Tom Price, Liz May Brice, Lucy Cohu, Paul Copley, Nicholas Briggs **Writers** Russell T Davies, John Fay, James Moran **Director** Euros Lyn

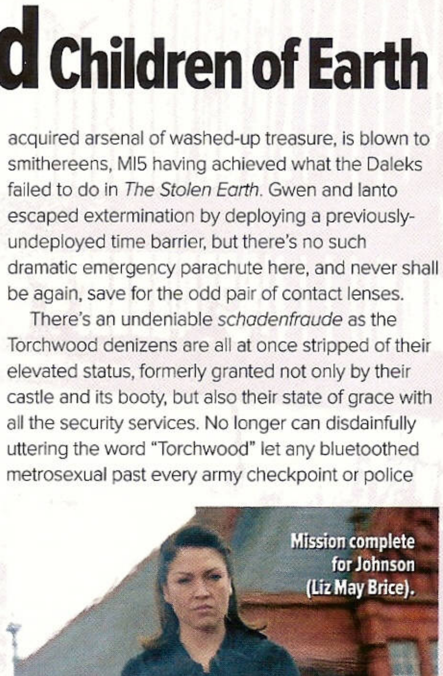
MIGHT IT BE INSTRUCTIVE TO COMPARE stablemates *Doctor Who* and *Torchwood*? For *Doctor Who*'s four-and-a-bit series since it returned, it has strengthened and finessed, but not really mutated. Rather it's as though a crude block has been progressively hewn and sculpted to reveal more and more recognisably the original format of the series. *Torchwood*, however, is manifestly not what it was.

There was a distinct mutation between the fractured and fractious team of the first series and the better-oiled machine of the second, and the feel has changed yet again for this latest manifestation. It's a more pervasive change, too, transcending the shift to consecutive weeknights in the wake of well-regarded dramas in the previous year, *Criminal Justice*, and *The Diary of Anne Frank*.

The switch from distinct, if interdependent 50-minute excursions to a monolithic five hours provides scope for a different style of storytelling, with room to explore the complement of new characters at as much length and in as much depth as the Cardiff stalwarts. Shifting the centre of gravity away from Cardiff Bay means that it is Torchwood itself which is as much the threat under investigation by the Whitehall authorities as any extraterrestrial phenomenon of old.

Any passing doubt that this new mode might be a passing fad is explosively dispelled at the end of *Day One* when The Hub, that Aladdin's Batcave from whence our heroes effortlessly wielded their acquired arsenal of washed-up treasure, is blown to smithereens, MI5 having achieved what the Daleks failed to do in *The Stolen Earth*. Gwen and Ianto escaped extermination by deploying a previously-undeployed time barrier, but there's no such dramatic emergency parachute here, and never shall be again, save for the odd pair of contact lenses.

There's an undeniable *schadenfraude* as the Torchwood denizens are all at once stripped of their elevated status, formerly granted not only by their castle and its booty, but also their state of grace with all the security services. No longer can disdainfully uttering the word "Torchwood" let any bluetoothed metrosexual past every army checkpoint or police incident tape. Jack, Gwen and Ianto are now as disenfranchised as Weevils, and it is Johnson and her team of commandoes who are instead the free agents with the higher agenda.



Mission complete for Johnson (Liz May Brice).

If this serial movie hadn't taken the title *Children of Earth*, then an equally biblical alternative might have been *Revelations*. It's a week-long series of confidences being shared, and skeletons unearthed. Learning that Jack is a grandfather or meeting Ianto's family are the kind of character explorations that typify any ongoing drama with continuing characters, but for the first time in *Torchwood*, there is space to more gradually and seductively get to know outsiders. Oddly, it's fellow traveller Lois, the Whitehall temp who's closest to the Torchwood veterans who reveals least as she goes along, remaining another iteration of Russell T Davies' perennial archetype – the ordinary young person who rises to extraordinary occasion.

By contrast, it's her political superiors who emerge and develop across the five nights. Political satires would have us believe that politicians are well-meaning idiots, manipulated for their own ends by scheming civil servants. This appears less and less so here, as home office man John Frobisher perseveres as a selfless agent to his government's shady agenda. Peter Capaldi's depiction of Frobisher's rising discomfort is the production's highlight, from nuances like the way he holds his hand to his mouth in the limo on the way to confront the aliens, to the more overt way he crumples exhausted to the corridor floor after the first audience, or trembles when arming his revolver before putting his family and himself beyond further harm. Please let there actually be men like him looking after us.

Equally, please, let there *not* be leaders like Prime Minister Green (do you see what they did there?) in charge. Nicholas Farrell's premier reveals as all spin and no substance, his measured, reassuring public addresses quite at odds with his tacit priority to maintain popularity and evade accountability. All

The terrifying 456 creature in all its three-headed glory.

'*Children of Earth* is most successful when it moves away from *Torchwood*'s established realm...'

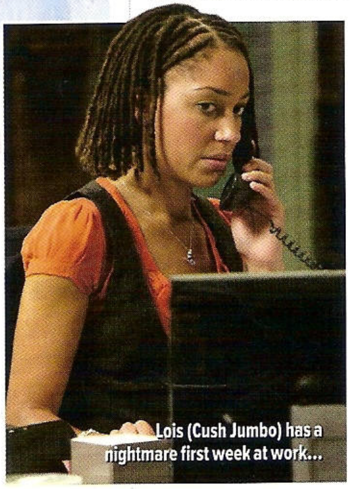
the other authority figures in the piece are either just doing their jobs or following some ideal, but Green is shockingly different, arguably sociopathic, genuinely more driven by opinion polls than human suffering.

The truth of both men emerges across the week, but Green's fate pivots on what's learned about Frobisher's aide Bridget Spears (no conceivable relation, whatsoever, obviously). With the condescending eyes of an omniscient headmistress, she displays little obvious warmth, especially to interloper Lois, but by *Day Five*, it's apparent she has a heart, and that it's in exactly the right place.

There is a single flaw to this production, in the way that Torchwood inveigles its eyes and ears into the centre of the action, at Thames House, where the 456 have pitched up. In the middle of a week without invisible lifts, pet pterodactyls, or alien aphrodisiacs, when it seems *Torchwood* is seeking a genuinely mature audience, as opposed to merely one with robust sensibilities, the miraculous closed-circuit contact lenses are a jarring reminder of the series' former carefree brashness. It serves as a reminder that *Children of Earth* is most successful in the areas where it moves away from *Torchwood*'s established realm, and least so when it harkens (if you will) back to it.

However, to say that moving on from what has gone before is always good is to oversimplify and miss the point. Torchwood's legend has momentum which would be foolish to waste. This week's deployment of Captain Jack Harkness shows an optimal way to harness the series' legacy. There is no more that John Barrowman can offer to expand the role beyond his existing lovable palate, so *Children of Earth* instead looks beyond Barrowman to extend Harkness. His longevity is emphasised by the disparity in apparent age between him and his daughter, and his ambiguous morality through her ultimately justifiable wariness toward him. His resilience is depicted in *Day Two* by a few kilos of human remains reconstituting in defiance of entropy. It's just as well they were in a body bag and not, say, a sealed bell jar.

Most of all, Harkness' import is conveyed by the emotions he stirs in characters we haven't seen before. Frobisher and Green keep him at arms length, but Clem, the grown-up lost boy, quakes in fear at his sight, and shoots him at the first opportunity. Even Jack, we learn, has skeletons in his cupboard, when he isn't being one in someone else's. Among his colleagues, Ianto is enriched by the introduction of his sister's family, and Gwen by the blossoming of her grown-up, settled-down marriage to Rhys, whose anger management techniques have clearly paid off.



Lois (Cush Jumbo) has a nightmare first week at work...

Clem himself, brought to life by Paul Copley, an actor supremely suited to the downtrodden at breaking point, is a compelling compendium of anxiety and paranoia. He's an essential drop of glue for the story's factions, being the only character both willing and able to admit to encountering the alien 456 on their previous visit to Earth.

The slow reveal of these villains of the piece is an obvious benefit of the long form. They're thus an accordingly dignified threat, with nary a flying saucer nor ray gun to be seen, instead harking back to formative British TV sci-fi predating *Doctor Who* – past masters like Fred Hoyle, John Wyndham, and Nigel Kneale would all recognise the 456 and their methods. It's all about pauses: they wait 44 years between visits to Earth; they hesitate for so long between gnomic utterances that there is some doubt as to whether the conversation is continuing. When it does, they reiterate rather than paraphrase, so that their correspondent is silently unnerved into gabbling forth possibilities. They aren't monotonous creatures of logic, yet nor does their voice betray strong emotion, least of all when the spewing, dripping hydra thrashes violently against its toxic fog tank. For want of a face, viewers find themselves focussing on the pair of old-fashioned vu meters in front of the tank. If there's a design award for aliens, it belongs here.

If this were an old school *Doctor Who* story, the 456 would need the children of Earth for a last-ditch attempt to save themselves, and an entente would eventually be forged. But here, when their motive, sheer sybaritic pleasure is revealed, it's crushing in its sheer banality, and believable as the worst kind of human drive.

Director Euros Lyn has emerged as the most dependable pair of hands for *Doctor Who* and *Torchwood*. He has delivered five hours of television containing no poor performances, rushed or dawdling scenes, disappointing visuals, or incoherent edits. The only scenes which look cheap and grotty are those in Rhiannon and Johnny's starter home – and so they should.

You'd think drama incorporating such a humble setting, as well as the Prime Minister's office would be a diverse and diverting one, and you'd be right. Appropriately for what is now dubbed 'event television', the events of *Children of Earth* affect all the characters simultaneously, and despite the dispersal of the players, they all stay in touch with events and each other. Even when Rhys and Gwen are in radio silence under a potato van's tarpaulin, they still find out that the children have stopped again the second it happens, because their unwitting chauffeur has to stop. Everything is satisfyingly connected.

It doesn't have to be connected, or even consistent, though. The crucial difference with its purebred anagram, *Doctor Who*, is that *Torchwood* continues to evolve rapidly and radically. It's now on its fourth BBC network, and with each migration has shucked off untenable characteristics. There is a multi-generational gulf between the episode called *Day One* which aired in 2006 and its 2009 namesake. This year's Radio 4 *Torchwood* plays showed just how easily the set-up proliferates, despite, or, I suspect, because of being stripped of its supporting clutter, and *Children of Earth* follows this lead, unquestionably resulting in more inclusive television.

The heart of *Children of Earth* is the war cabinet meeting in *Day Four*. It's attended by ordinary people in authority during extraordinary circumstances. If the Doctor were around, he'd find a way to ensure that no child would be endangered, but without him, and without any of the participants seeming individually monstrous, it settles on the school league tables as a criterion for survival. I'm reminded of the 1942 Wannsee Conference at which senior Nazis hammered out the final solution over lunch. It's the most powerful scene in the whole week, but none of the Torchwood staff are in it.

Yes, *Torchwood* is manifestly not what it was. Give thanks.

DAVE OWEN

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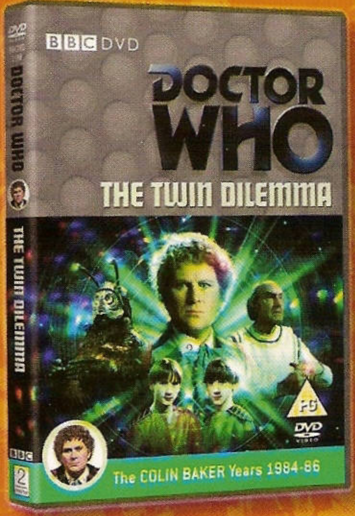
WIN! The Twin Dilemma DVD!



Available on DVD from 7 September is *The Twin Dilemma*, the début adventure of the Sixth Doctor, starring Colin Baker in the lead role with Nicola Bryant as Peri. Thanks to 2entertain, we've **FIVE** copies to give away, worth £19.56 each. Just tell us the correct answer to this doubly-vexing question to be in with a chance to win:

What are the twins in *The Twin Dilemma* called?
a) Pinky and Perky
b) Romulus and Remus
c) Humker and Tandrell

Call **09011 542 221** to enter, or by post, with these narcissistic words of at the start of the **DWM** address: "A NOBLE BROW!"

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DOCTOR·WHO
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DANIEL BLYTHE
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CHRISTOPHER COOPER

Three new novels featuring the Tenth Doctor are published on 3 September priced £6.99 each: *Autonomy* by Daniel Blythe, *The Krillitane Storm* by Christopher Cooper and *The Taking of Chelsea 426* by David Llewellyn. The lovely people at BBC Books have given us **FIVE** sets of books to give away to lucky readers who can answer this question of employment:

In the 2006 TV story *School Reunion*, what do the Krillitanes pose as?
a) Teachers
b) Preachers
c) Michael Meachers

Call **09011 542 222** to enter, or send us your entry by post, remembering to put these very considerate words at the start of the **DWM** address: "ARE WE SITTING COMFORTABLY?"

WIN! Bernice Summerfield CDs!

Professor Bernice Summerfield, companion to the Doctor in *The New Adventures* novels of the 1990s, is back in a series of brand new audio adventures from Big Finish, available now to download and on CD! We have a set of all four stories to give away, worth £35.00. Answer this academic question correctly and you could be a winner!

Bernice Summerfield
GLORY DAYS
STARRING LISA BOWERMAN

What title does Bernice hold?
a) Digresser of Anatomy
b) Professor or Archaeology
c) Confessor of Naughtiness

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WIN! The Stuff of Nightmares CD!

STARRING TOM BAKER & RICHARD FRANKLIN
DOCTOR WHO
HORNETS' NEST
THE STUFF OF NIGHTMARES
PAUL MAGRS
EXCLUSIVE AUDIO ADVENTURE

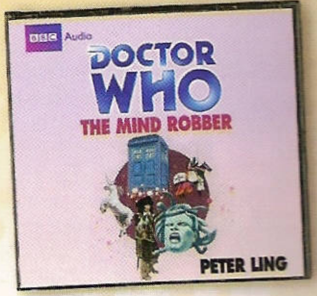
Hornets' Nest: The Stuff of Nightmares, the first story in a brand new series of audio adventures starring Tom Baker as the Fourth Doctor, is out on 3 September priced £9.78. BBC Audio has generously given us **TEN** copies to give away – **SIGNED** by Tom himself! – to lucky readers who can correctly answer this unlikely question:

The Fourth Doctor was famous for...
a) His unfeasibly long scarf
b) His unfeasibly deep bath
c) His unfeasibly tall giraffe

To enter, call **09011 542 225**, or enter by post, remembering to put this friendly offer of a sweetie at the start of the **DWM** address: "WOULD YOU LIKE A JELLY BABY?"

WIN! The Mind Robber CD!

The Mind Robber by Peter Ling, the imaginative Second Doctor adventure from 1968, is now available as a talking book. Read by Sir Derek Jacobi, this story is available as both a download and on CD. Thanks to BBC Audio, we've **FIVE** copies of the CD, worth £17.61 each, to give to readers who can solve this question of captaincy:



About whom did the Master of the Land of Fiction write stories about?
a) Captain Jack Harkness
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c) Capatin Jack Sparrow

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Patient Zero also stars Michael Maloney, who appeared in which TV series?
a) *Bonekickers*
b) *Fleshthumpers*
c) *Nosetweakers*

To enter, call **09011 542 223**, or by post, remembering to put this cry of pain at the start of the **DWM** address: "OW, THAT HURTS!"

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BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 20 August and close at midnight on Wednesday 16 September 2009. Service Provider: Eckoh, Herts, HP3 9HN

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TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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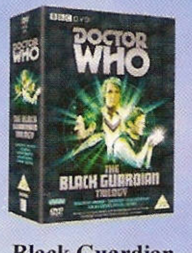

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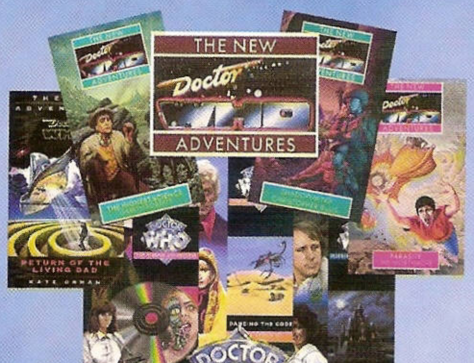

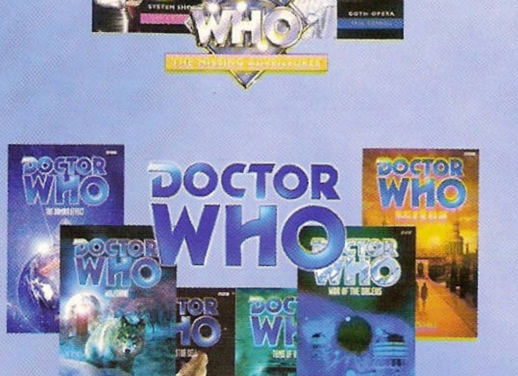

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WHO ON EARTH IS...

Time Lady Romana's first incarnation on grandchildren, thigh-high boots, and Tom Baker...

Mary Tamm

Hello, Mary. Your soon-to-be-released autobiography is called *First Generation*. Why's that?

"My parents came to this country as refugees from Estonia. That makes me first generation English. I realised, after settling on the title, that I was the first generation of Romana, too. It was meant to be. I'm a very private person, but I've elected to share my story with, well, mainly *Doctor Who* fans, but also as a memoir for my daughter and grandson."

You're not old enough to be a grandmother, surely?!

"[Laughing] I've been a grandmother for nearly five years. I love it. I see my grandson two or three days a week."

Is he a fan of your work?

"He loves *Doctor Who*. He loves the new ones, and watching all the old episodes. He knows it's me, that's what's amazing."

He recognises grandma as Romana?

"Yes. He is very bright, of course."

What have you learnt about yourself from writing an autobiography?

"I've learnt that I don't learn from my mistakes. I've learnt that I'm naïve. It took me a long time to grow up. I wasn't stupid, but I was sort of backward. I was brought up in the north of England, and it was – backward is the wrong word – sheltered. I lived a sheltered existence. I was scholastic. My life was taken up with school, amateur theatre, and piano lessons."

You're a bit posh, aren't you?

"People think I'm posh because of my accent, but my real accent is a Yorkshire one. I lost that at RADA. After I left RADA, it was only a year before I was in the film business, under a three-picture contract. I was plunged into London life, and I wasn't prepared for it. It was a huge learning curve, meeting all these weird and wonderful people."

In DWM 409, [1960s *Who* girl] Anneke Wills said that writing her autobiography was "deeply cathartic." Was it for you?

"There was a particular point that was cathartic, when I was writing about my family's relatives who were all murdered in Siberia. That's akin to the Jewish Holocaust. Once I'd written about it, I felt a great sense of relief, as if I'd put the record straight to myself. I first went to Estonia in 1990, the year after my mother died. I realised, finally, who I am, where I belong, and what my identity is. When you're part of a country where there's been a lot of suffering, it affects you, whether you've lived through it or not. But the book isn't all dark. A lot of it's funny, too. [Laughing] A lot of funny things have happened to me. I don't know why I'm laughing. Relief that I've done it, I suppose."

> **"I'd designed the costume that I wore in my first episode myself... and Tom was quite rude about it!"**

Does it seem strange to you that you're best known for *Doctor Who*, even though it's only one year of your career?

"I'm kind of used to it. The recent resurrection has made everything connected with the show that bit more prestigious. As a viewer myself, I love the new shows. I can see, finally, why people were so into it. I wasn't a great fan at the time that I did it, but I am now."

Would Romana work as a *Doctor Who* companion today?

"The companions have to be more realistic nowadays. Romana was grander than most. The series that I did had a lot of strong female characters. It was a new thing to have intelligent women on television."

Did you feel that you were representing stronger women on TV?

"Not at all. [Laughing] It went right over my head. I missed a lot of things in my youth."

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TMX ► 6

Feathers everywhere! Mary's first costume from *The Ribos Operation*.

Did your sex symbol status go over your head, too?

"It did! I never, ever thought of Romana as a sex symbol. Thanks for saying it, though. I thought of her as a bit of a snotty know-all. A bit of a bluestocking."

But all those sexy outfits!

"They were glamorous, but not sexy – glamorous in an old-fashioned, movie star style. If you look at film stars now, they've all had breast jobs, and face jobs, and the big hair, and the short skirts, and the long legs. It's very in-your-face, isn't it? I don't think Romana was at all in-your-face. The costumes weren't particularly sexy. Well, maybe the thigh-high boots."

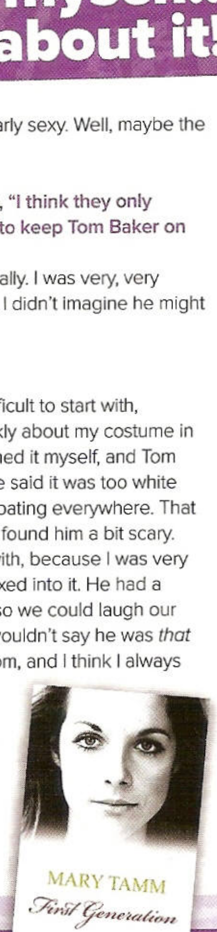
You once said of Romana, "I think they only introduced the character to keep Tom Baker on his toes." Did it work?

"I was terrified of *him*, actually. I was very, very scared of him to start with. I didn't imagine he might be intimidated by me."

Not even a tiny bit?

"Well, I found him quite difficult to start with, because he was very prickly about my costume in my first episode. I'd designed it myself, and Tom was quite rude about it. He said it was too white and there were feathers floating everywhere. That made me quite insecure. I found him a bit scary. I had a hard time to start with, because I was very nervous, but we soon relaxed into it. He had a brilliant sense of humour, so we could laugh our way out of any tension. I wouldn't say he was *that* difficult. I'm very fond of Tom, and I think I always will be, actually."

Mary Tamm was talking to Benjamin Cook.* First Generation *is out on 14 September – see www.fantomfilms.co.uk for details.



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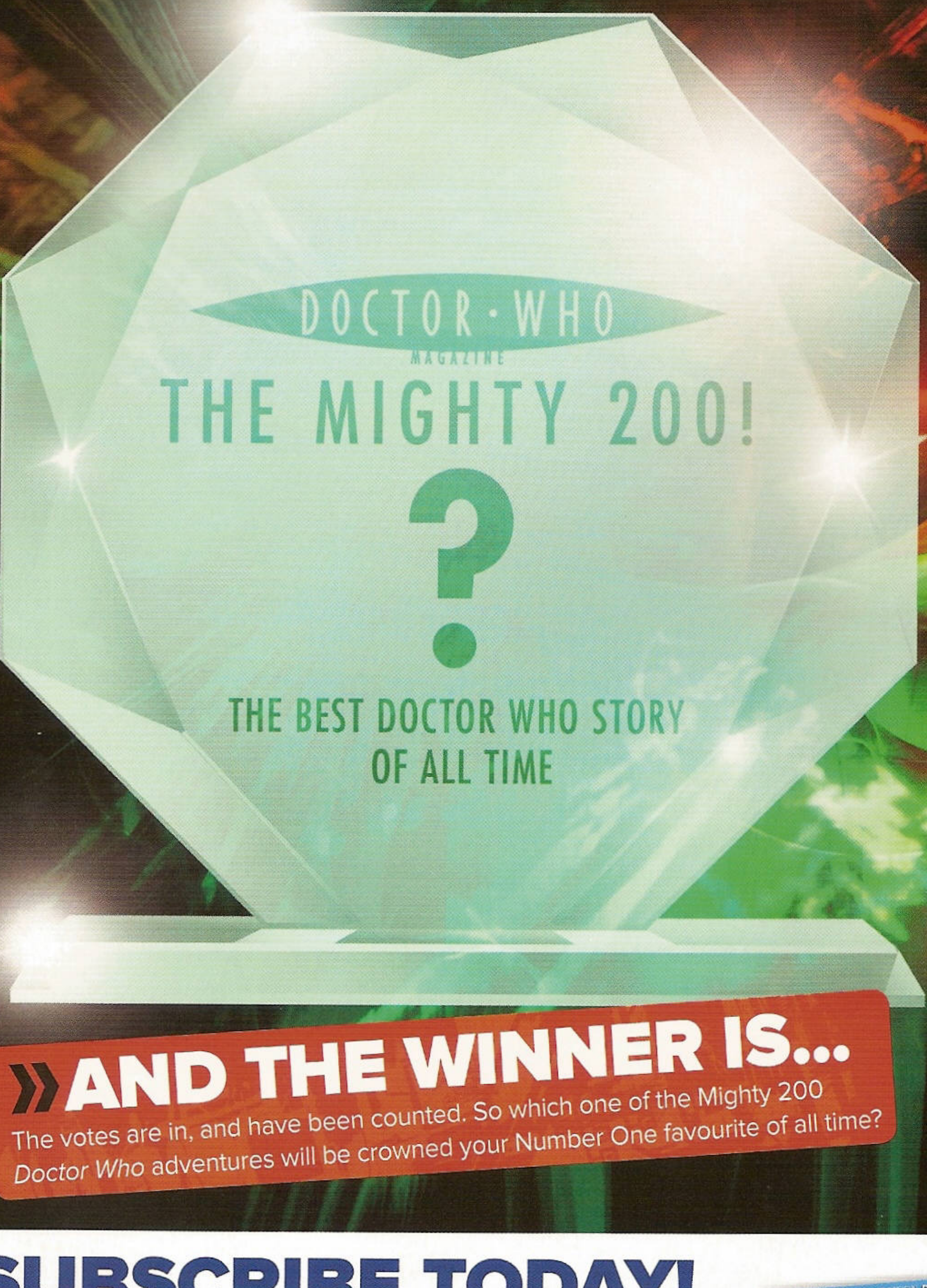
DOCTOR WHO MAGAZINE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